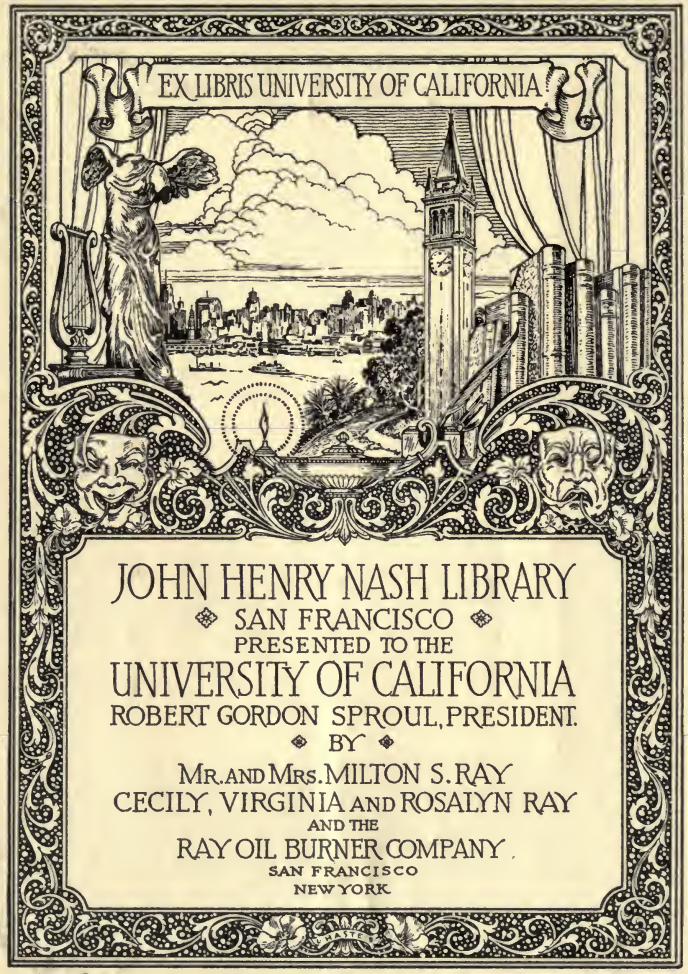
A HANDY-BOOK ABOUT BOOKS



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RAY OIL BURNER COMPANY
SAN FRANCISCO
NEW YORK

Power, John
A handy-book about books

Z118
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Handy-book about Books.

POWER.

LONDON :
PRINTED BY W. H. HODGE, BLACK HORSE YARD, RATHBONE PLACE,
OXFORD STREET, W.

A

HANDY-BOOK

ABOUT BOOKS,

FOR

BOOK-LOVERS, BOOK-BUYERS,

AND

BOOK-SELLERS.

ATTEMPTED BY

JOHN POWER.

LONDON:
JOHN WILSON, 93, GREAT RUSSELL STREET,
BLOOMSBURY, W.C.

1870.

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TO

THE READERS OF AND CONTRIBUTORS TO

'NOTES AND QUERIES,'

THIS ATTEMPT TO COLLECT, IN ONE VOLUME,

FROM VARIOUS SOURCES,

SOME INFORMATION NOT OTHERWISE EASILY

ACCESSIBLE,

USEFUL AND INTERESTING,

TO BOOK-LOVERS

IS RESPECTFULLY

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PREFACE.

THE publication of this work—advertised as in preparation more than a year ago, has been delayed longer than anticipated, owing to obstacles which have arisen since the first announcement was made.

The death of two eminent Bibliographers who had promised advice and assistance in correcting and perfecting the first Part very much affected its compilation, and renders it less complete than it otherwise would have been, notwithstanding the generous help afforded by literary friends, which I gratefully acknowledge in the Introduction.

The necessity of submitting the proof-sheets of the work to several "Book-lovers," for the purpose of detecting errors and suggesting additions, with the consequent loss of time arising therefrom, is another cause that has retarded the publication.

I offer one excuse more, namely, that the un-

fortunate and deplorable Continental war has deprived me of the promised assistance of literary friends in Germany, as well as in France.

To the subscribers and the public I submit these apologies—not for the book itself, but for the delay in its publication, and also for its short-coming.

JOHN POWER.

3, College Terrace,
Cambridge Road, Hammersmith, W.,
1870.

INTRODUCTION.

THE following work, which I venture to call—I trust not inappropriately—'A HANDY-BOOK ABOUT BOOKS,' makes no claim to originality. It may well be described in the words of "A Rhyming Address 'To the Reader,'" prefixed by Taylor, the Water-Poet, to one of his many works:

> "All these things here collected are not mine,
> But divers grapes make but one kind of wine;
> So I from many learned authors took
> The various matters written in this book;
> What's not mine own shall not by me be fathered,
> The most part I in many years have gathered."

In fact, it is little more than a compilation from various sources on subjects interesting to book-lovers, for which I only claim the credit (such as it is) of collection, selection, and arrangement.

Originally compiled for private use, it is due to the reader briefly to state the reasons that have led to its publication in the present form, for by no other means can I so easily explain the nature and object of the work as by detailing some of the circumstances under which it was composed.

Experiencing considerable difficulty, when first engaged in bibliographical research from the want of a simple guide-book to direct my studies, helping to trace the progress of the typographic and kindred arts, and explain the many technical words used by bibliographers (too generally assumed by the writers to be known to their readers), I made a point of noting down from time to time all matters on the subject that interested me, as I found them scattered through Cyclopædias, Dictionaries, Bibliographical works, Treatises on special subjects, Printers' manuals, and other works. By this means, in the course of years I became possessed of a vast

number of miscellaneous memoranda, 'good, bad, and indifferent,' hastily written, ill-digested, and quite unconnected. These jottings becoming known to a few friends who "meddle with books," and occasionally found useful by them for reference, it was suggested that other book-lovers would benefit by their publication; and noticing in the columns of *Notes and Queries* frequent communications asking for information on many of the points which had cost me no little trouble to obtain, I yielded to their solicitations and announced last year, in the advertising pages of that most useful journal my intention of publishing the notes I had collected.

The notice thus given brought from all parts of the Kingdom, from the Continent, and from America, numerous communications from correspondents expressive of their desire to possess such a work of reference, stating how much a book of the kind was needed, and generously offering assistance, with valuable suggestions, which I here thankfully acknowledge.

Encouraged by these expressions of approval, I commenced to re-arrange my notes, but soon found that, though sufficiently full and reliable for private use, they were not in a fit state to lay before the public with the necessary degree of accuracy or completeness as an authority, so I set to work to revise them, to verify all the dates and quotations, and to ensure accuracy in the spelling of names of persons and places, cancelling some portions and enlarging others when necessary; besides inserting much additional matter, with the view of making the work more complete. From these causes the publication has been much retarded, whilst at the same time the size has been considerably augmented.

It appears scarcely necessary here to say anything about the contents of the book, as each PART (so far as I could make it) is complete in itself, but it may be allowable briefly to give the reason why this mode of arrangement has been adopted and the object each division is intended to serve.

PART I. BIBLIOGRAPHY—is a very brief *Bibliotheca Bibliographica*, giving a few of the titles of the best Bibliographies (general and special) of all countries, with catalogues of public and private libraries; also of some of the most extensive or remarkable book-auction sales, with a few works on the origin and progress of the typographic art and kindred subjects. This list, incomplete as it is, will, it is hoped prove useful, for it has been truly remarked "more men become writers from ignorance than from knowledge, not knowing they have been anticipated by others." Though very far from perfect, the selection

presented has been carefully made; and I must here take the opportunity of acknowledging my obligation for the valuable assistance rendered by Mr. Samuel Timmins, of Birmingham, who not only revised my selection, but also suggested many of the best works mentioned; also for the considerable trouble he took in correcting the proof sheets. Any errors that remain are due not to him, but to me, and here I would offer for my excuse that of an American bibliographer, "If you are troubled with a pride of accuracy, and would have it completely taken out of you, print a catalogue."

Part II. Chronology—consists of brief memoranda of events connected with the progress of printing and remarkable circumstances in reference to literature. It will be found, I think, more copious than any notes of the kind hitherto published, and also more reliable, as the greatest care has been taken to ensure accuracy; while for the benefit of those who may desire further information, to almost every statement made, the authority from whence it is derived is appended.

Part III. Useful Receipts—will be found serviceable to book-lovers, who, either from choice or necessity, desire to restore some ancient or injured book to a better condition. Many do not wish, and others, owing to the expense, cannot afford, to entrust a valued volume to a professional renovator; to such persons the receipts will be found useful. They were selected for me from a great number submitted to Mr. C. W. Quin, F.C.S., a practical chemist and lecturer; have been tested by him, and found satisfactory. At the same time I would strongly recommend all who wish a book restored, to avail themselves of the services of some experienced repairer, and avoid the risk of making bad worse by unskilful manipulation.

Part IV. Typographical Gazetteer—To those interested in local history this part will furnish a useful guide, as indicating the time when printing was first introduced into the several places named, and doubtless many English bibliophiles will wish to enrich their collections with copies of books printed in the locality or county in which they are interested. The list is based on Dr. Cotton's valuable *Typographical Gazetteer* (editions 1831 and 1866), which he freely gave me permission to use, subject to the approval of the Delegates of the Clarendon Press, which, when asked for, was liberally granted. To Dr. Cotton's list I have been able to add a few places that escaped his notice, or where printing has been introduced since the publication of the last edition. In my extracts from the

Typographical Gazetteer want of space only permitted the names of the places and dates to be given; but those who wish for further information should consult Dr. Cotton's work, which often enters into full details.

Part V. Booksellers' Directory—This part was suggested by seeing an inquiry in *Notes & Queries* (s. 1, v. xii, pp. 47, 97, and 242) for some list of the kind. It was at first intended to confine the list to London and Provincial booksellers, but several correspondents having expressed a wish that the names and addresses of Continental dealers in old books should also be added, I have, with no little trouble, given a list of a few of the principal ones.

In this I was materially assisted by some of their Town agents, amongst whom I would name Mr. Haas (at Messrs. Nutt's), Messrs. Molini and Green, Mr. Whitaker (publisher of *The Bookseller*); and also to Mr. Joseph Walden for the interest he took in trying to perfect it. I cannot help saying, at the same time, that much of the difficulty I experienced arose from the booksellers themselves, in their unwillingness to furnish the information required, especially many in London, who professed either to see no utility in such a list, or an impossibility in forming it. Of course, from the circumstances under which it was compiled, there must be errors and omissions, but as given, it will prove useful to those who are in search of some locally printed book or pamphlet; and enable them to make direct application to booksellers in the various places named. Since this part was printed, a few addresses and corrections will be found carefully recorded in the Appendix.

Part VI. Dictionary of Terms—was to me the most difficult portion of the whole work to compile. In the first place there is no technical dictionary in the English language where all the definitions required are to be found, and I was compelled to seek for them in bibliographical and various practical works; besides which, a desire to give the French and German equivalents added much to the difficulty.

Allow me to add here (as the most appropriate place), that I shall esteem it a great favor to be furnished with any corrections to this or to any part; and I make bold to ask this, not so much for my own sake, as for the readers of an improved edition if called for.

Part VII. Miscellaneous—gives a large amount of most useful information, which will doubtless be welcomed by book-

lovers. It consists of extracts from various works, but especially from the book-lovers' friend, *Notes & Queries*. Some of these extracts are given by consent of the writers, for the rest I am indebted to W. J. Thoms, Esq., F.S.A., who kindly gave me permission to reproduce them.

Part VIII. Appendix—includes all comprehended in my plan that circumstances prevented appearing in its proper place.

Part IX. Index—A book like this without an index is like a ship at sea without a helm or compass; great care has been therefore taken to render it copious and accurate, and those who consult the work will save time and trouble by referring to it.

Advertisements, of more or less interest to book-lovers, fill the remaining pages of the volume: they are, however, irrespective of the number of pages promised in the first Prospectus.

This work, treating as it does about everything pertaining to books, is presented to the reader in a style of typographical execution suitable to a work of this kind, and the printer Mr. W. H. Hodge, spared no exertion on his part to produce it in the best way.

The Cover is a reproduction of two ancient bindings. The top cover—a specimen of Italian ornamentation—is taken from a copy of Cicero's *Epistolæ*, printed by Aldus at Venice (8vo, 1540), and exhibited in the British Museum as a specimen of artistic binding. The lower cover—a specimen of French ornamentation of the 16th century—is from a copy of Ricoldus de Montecrusis. "Contra sectam Mahumeticam," etc. (*Parisiis*, 1511.) These have been lithographed by Mr. F. C. Price, who executed many of the beautiful plates in Count Libri's splendid work *Monuments Inédits, ou peu Connus* (1862, second edition, 1864), under the Count's immediate inspection. Besides the merit of novelty, it will enable the modern book-lover to judge how the book-lover of three centuries ago delighted to encase some much-prized volume.

For the object and design of the *Handy-Book* I offer no apology, though for its execution I feel one is due to the reader, and for giving it I have the precedent of glorious old Chaucer. Hear what he says:—

"Now pray I to hem that harkene this tretyse or rede, that yf ther be ony thing that liketh hem, that therof they thank HIM of whom proceedeth al

wit and goodnes. And yf ther be onything that displease hem, I praye hem also that they arrete it to the defaute of myn unkonnyng and not to my will, that would have seyde better if I hadde knowing."

And should this not be considered sufficient, take a more recent one (*M. Mich. Lilienthalii Historia Literaria, Lips*, 1710):

"Meanwhile, gentle reader, be indulgent to my first attempt at this kind of literary composition, and you will thus stimulate me on a future occasion to undertake something better. Kindly make use of my notes and memoranda where you approve of them, and where you disapprove, recollecting the fallibility of human nature, pardon or correct at your good will. It will be an easy matter to make additions to what is here given."

Finally, as I commenced with a quotation from the Water-Poet, I conclude with the remaining lines of the same address "To the Reader:"

> "Some things are very good, pick out the best,
> Good wits compiled them, and I wrote the rest;
> If thou dost buy it, it will quit the cost—
> Read it, and all thy labour is not lost."

J. P.

CONTENTS.

		PAGE
I.	Bibliography	1
II.	Chronology	25
III.	Useful Receipts	43
IV.	Typographical Gazetteer	51
V.	Booksellers' Directory	65
VI.	Dictionary of Terms	89
VII.	Miscellaneous	117
VIII.	Appendix	185
IX.	Index	207

LIST OF ILLUSTRATIONS.

PAGE

Planetenbuch.—A Block-book representing the Planets, 1470 169

St. Jerome. The *first* book printed at Oxford dated 1468 ? 170

Example of one of the *first* Catalogues of printed books. Nuremberg, 1486 171

Caxton. Advertisement of a Book printed by him, (*Ante* 1480) and his device. . . . 172

Canterbury Tales. *First* Edition. Printed by Caxton, 1476 173

Virgil. *First* book in italic type, 1501 . . . 174

Hylacomylus—*Cosmographiæ Rudimenta*, 1507. The *first* book proposing that the name *America* should be given to the continent now so called 175

Dotrina breve. Mexico—1543. One of the *first* books printed in America 176

PART I.—BIBLIOGRAPHY.

" It is by means of such Works," says Dr. Johnson, " that the Student comes to know what has been written on every part of learning; that he avoids the hazards of encountering difficulties which have already been cleared; of discussing questions which have already been decided; and of digging in mines of literature which have already been exhausted." Preface to the *Bib., Har.*

PART I.—BIBLIOGRAPHY.

ABBOT (Ezra). Literature of the Doctrine of a Future Life: or, a Catalogue of Books relating to the Nature, Origin, and Destiny of the Soul, &c. 8vo. *London*, 1864.

ACHARD (C. F.). Cours Élémentaire de Bibliographie. 3 vols. 8vo. *Marseille*, 1806-7.

ADELUNG (Friedrich). Bibliotheca Sanscrita. Literatur der Sanscrit Sprache. 8vo. *St. Petersburgh*, 1837.

AGASSIZ (Louis). Bibliographia Zoologiæ et Geologiæ. (Gives a Catalogue of all Books, Tracts, and Memoirs on Zoology and Geology.) Corrected, enlarged, and edited by H. E. Strickland. 4 vols. 8vo. *London*, 1848-54.

Published by the Ray Society.

ALLEN (William). The American Biographical Dictionary. 3rd edition. Royal 8vo. *Boston*, 1857.

"Truly the *American Bibliographical Dictionary*. Notices of 6,775 American names."—*Guild's Librarian's Manual.*

ALLIBONE (S. A.). A Critical Dictionary of English Literature and British and American Authors, living and deceased, from the earliest accounts to the middle of the nineteenth century. 8vo. *Philadelphia* [printed], *London*, 1859.

The conclusion of the work was expected to be ready before the close of the year 1869. These three large volumes will contain upwards of 43,000 names, 3,300 pages of 6,600 columns, in great part consisting of authors both American and English now living.

ANTONII (Nic.). Bibliotheca Hispana Vetus et Nova, curâ Bayerii. 4 vols. folio. *Ibarra*, 1788

APPLETON (Daniel). Appleton's Library Manual. 8vo. *New York*, 1847.

Contains upwards of 12,000 of the most important works, in every department of knowledge, in all modern languages.

ARGELLATI (Filippo). P. A. Bibliotheca scriptorum Mediolanensium . . ab anno 1465. ad annum 1500. 2 vols. folio, in 4 parts. *Mediolani*, 1745.

ATKINSON (James). Medical Bibliography. A and B. 4to. *London*, 1834.

Guild, in his *Librarian's Manual*, calls this "a very *amusing* as well as an instructive book."

AUDIFREDDI (J. B.). Catalogus Historico-Criticus Romanarum Editionum Sæculi XV. Royal 4to. *Romæ*, 1783.

———— Specimen Hist. Crit. Edit. Italicarum Sæc. XV. Royal 4to. *Romæ*, 1794.

AYALA (M. d'). Bibliografia Militare Italiana. Pp. 450. 8vo. *Torino*, 1854.

BACKER (Augustin de et Alois de). Bibliothèque des Ecrivains de la Compagnie de Jésus, &c. 7 vols. 8vo. *Liège*, 1853.

This elaborate work notices all the writings of the Jesuits from the foundation of the order to the date of publication, with the works written against them. Each volume is of about 800 pages, double columns, and each in alphabetical order, and complete in itself.

BAILLET (A.). Auteurs deguiséz. 12mo. *Paris*, 1690.

———— Jugemens des Savans. Augmentéz par M. dé la Monnoye. 8 vols. 4to. *Amsterd.* 1725.

BAKER (David Erskine). Jones and Reed's Biographica Dramatica—Historical Memoirs of British and Irish Dramatic Writers, list of all plays in the English language, &c. 4 vols. 8vo. *London*, 1812.

BALÆI (Johanni). Scriptorum Illustrium Majoris Angliæ et Scotiæ, Catalogus. 2 vols. folio. *Basiliæ*, 1557-59.

BARBIER (A. A.). Dictionnaire des Ouvrages Anonymes et Pseudonymes composés en Française. 4 vols. 8vo. *Paris*, 1822-27.

By far the most perfect and valuable of all the numerous Works which have been published in this Department of Bibliography, being the Results of thirty years of diligent Labour and Research. The Author was private Librarian to the Emperor Napoleon, and afterwards, on the return of the Bourbons, Superintendent of the private Royal Libraries. He died in 1825. His Dictionary is confined to Works in the Latin and French Languages, but of these it notices between twenty-three and twenty-four thousand.

An account of the ancient writers of Great Britain. Dibdin calls it "the foundation of British Biography."

———— et BEAUVAIS. Dictionnaire Historique, &c. 8vo. *Paris*, 1829.

In one series of paging to form "une seul volume de 3,500 pages!" The best Biographical Dictionary extant, except the *Biog. Universelle.*

BAUER (J. J.). Bibliotheca Librorum Rariorum Universalis. 7 vols. 8vo. *Nuremb.* 1770-74.

BELOE (W.). Anecdotes of Literature and Scarce Books. 6 vols., 8vo. 1807—12.

BÉRARD (A. S. L.). Essai Bibliographique sur les Editions des Elzévirs. 8vo. *Paris*, 1822.

Preceded by an account of the most celebrated printers.

BIBLE, (Literature and Bibliography of the). The Bible of Every Land, a history of all the numerous versions of the Sacred Scriptures hitherto published. 4to. *London*, 1852.

BIBLIOGRAPHIE AGRONOMIQUE; ou, Dictionnaire raisonné des ouvrages sur l'Economie rurale et domestique, et sur l'art vétérinaire. (par M. de Musse Pathay). 8vo. *Paris*, 1810.

BIBLIOGRAFIA Storica, delle città e luoghi dello Stato Pontificale, &c. 4to. *Roma*, 1792.

BIBLIOTHECA SCACCARIANA; Catalogue d'Ouvrages sur le Jeu des Echecs. 12mo. *London*, 1861.

A bibliography of works on the Game of Chess.

BLAKEY (R.). Angling Literature of all Nations. Pp. 341. 12mo. *London*, 1855.

BLAZE (C). Bibliographie Musicale de la France et de l'Etranger. 8vo. *Paris*, 1822.

A descriptive list of all the treatises and works on vocal and instrumental music published in Europe down to 1822.

BOEHMER (G. R.). Bibliotheca scriptorum historiæ naturealis systematica. 9 vols. 8vo. *Leipsiæ*, 1785—89.

BOHN (Henry G.). Catalogue of Books (the Guinea Catalogue.) 1 vol. 8vo. *London*, 1841.

—— (James). Catalogue of Ancient and Modern Books, in all languages. 1 vol. 8vo. *London*, 1840.

BONNARDOT (Alfred). Essai sur l'art de restaurer les estampes et les livres, ou traité sur les meilleurs procédés pour blanchir, détacher, décolorier, réparer et conserver les estampes, livres et dessins. Seconde édition, refondue et augmentée; Suivie d'un exposé des divers systèmes de reproduction des anciennes estampes et des livres rares. 8vo. *Paris*, 1858.

The best work on the subject; full of valuable receipts.

————————. De la réparation des vieilles relieures: complément de l'essai sur l'art de restaurer les estampes et les livres; suivi d'une dissertation sur les moyens d'obtenir des duplicata des manuscrits. 8vo. *Paris*, 1858.

A supplement to the foregoing.

BOOKBINDING: The Art of Bookbinding, its Rise and Progress; including a descriptive account of the New York Bookbindery. 8vo. *New York*, 1850.

BOOKBINDING.

For notices on bookbinding, see *Dibdin's Bibliographical Decameron, Eighth day; London Review for* 1860; *Tomlinson's Cyclopædia of Useful Arts*, art. *Bookbinding; Hannett.*

BOULARD (M. S.). Traité Elémentaire de Bibliographie. 8vo. *Paris*, 1806.

This work discusses the qualifications of a Bibliographer, the rarity and depreciation of books, the invention of printing, &c.

BOUTERWEK (Friedrich). Geschichte der Poesie und Beredsamkeit seit dem Ende des dreizehnten Jahrhunderts. 12 Bde. 8vo. 1796-1819.

Volumes 7 and 8 are entirely devoted to the History of English Literature, from the end of the 16th century to Burke, Johnson, Blair, &c.

———— History of Spanish and Portuguese Literature, translated from the original German (bd. 3 and 4 of F.B.'s "Geschichte der Poesie und Beredsamkeit") by Thomasina Ross. 2 vols. 8vo. *London*, 1823.

This work was translated into French, and published (2 vols. 8vo.) *Paris*, 1812. Also into Spanish, and published 4to. *Madrid*, 1829.

BOTFIELD (Beriah). Notes on the Cathedral Libraries of England. Roy. 8vo. *London*, 1849.

BRIDGEMAN (R.W.). A short view of Legal Bibliography, &c. 8vo. *London*, 1807.

Though this work is of an early date it will be found of interest to the law student. It has the advantage of two good indexes, one of authors, and the other a classified list of subjects.

BRYDGES (Sir Egerton). Res Literariæ, biographical and critical. 3 vols. 8vo. Vol. I., Naples, 1821; II., Rome, 1821; III., Geneva, 1822.

———— Restituta, or titles, extracts, and characters of old books in English Literature revived. 4 vols. 8vo. *London*, 1814-16.

BRUNET (Jacques Charles). Manuel du Libraire et de l'amateur des livres; contenant 1. Un nouveau dictionnaire bibliographique; 2. Une table en forme de catalogue raisonné. 6. Tom. 8vo. *Paris*, 1860-65.

"On the whole, the most useful and instructive work we possess in this branch of bibliography *(restricted)*."—*Ebert:* Preface to the English edition of *Algem. Bib. p. v.*

CASTRO (Jos. Rodriguez de). Biblioteca Española. 2 vols. folio. *Madrid*, 1781-86.

Vol. 1, Spanish Rabbin writers to close of xvii. century; Vol. 2, Spanish Pagan and Christian writers to end of xiii. century.

CHASSANT (L. Alph.). Dictionnaire des abréviations Latines et Françaises, usités dans les inscriptions lapidaires et métalliques, les manuscripts et les chartes. Troisième edition. 12mo. *Paris*, 1866.

——— Paléographie des Chartes et des Manuscrits du xi^e. au. xvii^e. siècle. Sixième edition. 8vo. *Paris*, 1866.

Ten plates, quarto size.

CHOULANT (L.). Graphische Incunabula für Naturgeschichte und Medicin, Bibliographie der Drucke des 15^ten und 16^ten Jahrh. mit Illustriderenden Abildungen. 8vo. *Leipsig*, 1851.

CLARKE (A.). Bibliographical Dictionary. 6 vols. 12mo. *London*, 1802-4.

——— Bibliographical Miscellany, or a Supplement to the Dictionary. 2 vols. 12mo. *London*, 1806.

COLLIER (J. P.). A Bibliographical and Critical Account of the rarest Works in the English Language. 2 vols. 8vo. *London*, 1868.

Two thick volumes of over 500 pages each, in which the experienced author has given to the book-lover the benefit of over fifty years' experience, and which his publisher (J. Lilly) has produced in such a way as to make it a real *desideratum* in every bibliophile's library.

COTTON (Henry), D.C.L., *Archdeacon of Cashel*. A Typographical Gazetteer, attempted by H. C., &c. 2nd edit. 8vo. *Oxford*, 1831.

——— A Typographical Gazetteer. Second series. 8vo. *Oxford*, 1866.

From the foregoing two works the Typographical Gazetteer in this Handy-book is compiled, by permission of the venerable author.

——— Editions of the Bible, and parts thereof, in English, from 1505 to 1850, with an Appendix, containing Specimens of Translations, and Bibliographical Description. 2nd edit. 8vo. *Oxford*, 1852.

DARLING (James). Cyclopædia Bibliographica: a library manual of Theological and General Literature. 2 vols. 8vo. *London*, 1859.

A most comprehensive and valuable work, giving not only theological references but bibliographical facts.

DAVIES, (Robert, F.S.A.). A Memoir of the York press, with notices of authors, printers, and stationers in the 16th, 17th, and 18th centuries. 8vo. *Westminster*, 1868.

Supplement- Small 4to, pp. 52. *Exeter*, 1861.

DAY (William). Designs and Ornaments for Bookbinding. 4to. *London*, 1840.

DE BURE (Guillaume-François). Bibliographie Instructive. 9 vols. 8vo. *Paris*, 1763-9.

Vol. 1, Theologie; 2, Jurisprudence et des Sciences et Arts; 3-4, Belles Lettres; 5-7, Histoire; 8-9, Supplement.

De Fontaine de Rebecque (M.—A.). Répertoire bibliothèque des ouvrages de législation, de droit et de jurisprudence . . . publiés spécialment en France, depuis 1719 jusqu' à la fin de novembre 1863. 8vo. *Paris*, 1863.

A new edition, considerably enlarged, with an analytic table of contents, by Ernst Thorm.

Desportes (N.). Bibliographie du Maine, &c. 8vo. *Les Mans*, 1844.

Dibdin (Thomas Frognall, D.D.). The Biographical Antiquarian, and Picturesque Tour in France and Germany. 3 vols. 8vo. *London*, 1821.

——— Bibliographical Antiquarian and Picturesque Tour in the Northern Counties of England and of Scotland, 3 vols. 8vo, plates. *London*, 1831.

——— The Library Companion or the Young Man's Guide, and the Old Man's Comfort in the choice of a Library. 1 vol. 8vo. *London*, 1824.

——— An Introduction to the Knowledge of rare and valuable Editions of the Greek and Latin Classics. 2 vols. 8vo. *London*, 1827.

——— Bibliomania, or Book Madness. A Bibliographical Romance in six parts. 1 vol. 8vo. *London*, 1811.

——— The Bibliographical Decameron, or ten Days' pleasant Discourse upon Illuminated Manuscripts, and subjects connected with early Engraving, Typography, and Bibliography. 3 vols. 8vo. *London*, 1817.

——— Bibliotheca Spenceriana, or a descriptive Catalogue of the Books printed in the Fifteenth Century, and of many valuable first Editions in the Library of George John Earl Spencer, K.G. 4 vols. *London*, 1814-15.

——— Ædes Althorpianæ, to which is added a Supplement to the Bibliotheca Spenceriana. 2 vols. 8vo. *London*, 1822.

——— Catalogue of the Books printed in the fifteenth Century, formerly in the Library of the Duke de Cassano Sirra, and now in Earl Spencer's Collection, with a general Index to the 7 vols. 1 vol. 8vo. *London*, 1823.

Dictionary of the Living Authors of Great Britain and Ireland, comprising Literary Memoirs and Anecdotes of their Lives, &c., &c. 8vo. *London*, 1816.

Donaldson (John). Agricultural Biography, containing a Notice of the Life and Writings of the British Authors on Agriculture, from the earliest date to the present time. 4to. *London*, 1854.

Dowling (John Goultier). Notitia scriptorum S. S., Patrum aliorumque veteris ecclesiæ monumentorum, quæ in collectionibus anecdotorum post . . . 1700 in lucem editis continentur, nunc primum instructa opera. 8vo. *Oxon.*, 1839.

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Ebert (F. A.). Allgemeines Bibliographisches Lexikon. 2 vols. 4to. *Leipzig*, 1821-30.

———————A General Bibliographical Dictionary, from the German. 4 vols. 8vo. *Oxford*, 1837.

Edwards (Edward). A Statistical View of the Principal Libraries in Europe and America. 8vo. *London*, 1848.

Printed for private circulation.

———————— A comparative table of the principal schemes for the classification of Libraries, &c. Folio. *Manchester*, 1855.

———————— Memoirs of Libraries; including a Handbook of Library Economy. 8vo. *London*, 1869.

———————— Libraries and Founders of Libraries. 8vo. *London*, 1864.

———————— Free Town Libraries: their Formation, Management, and History, in Britain, France, Germany, and America. Together with Notices of Book Collectors, and of the respective places of deposit of their surviving collections. 8vo. *London*, 1869.

Elzévirs.

For account of works from this press see *int. al.*, Essai Bibliographique sur les Editions des Elzévirs les plus précieuses et les plus recherchés, précedé d'une notice sur ces imprimeurs célèbres. 8vo, pp. 300. *Paris*, 1822.

———— *Walther* (*Ch. Fr.*). Catalogue Méthodique des Dissertations ou Thèses Acadèmiques imprimées par les Elzévirs de 1616 à 1712.—Supplement aux Annales de l'Imprimérie des Elzévirs publiés par M. Charles Pieters à Gand. 8vo. pp. 107. *Bruxelles*, 1864.

ENGELMANN (Wilhelm). Bibliotheca Scriptorum Classicorum et Græcorum et Latinorum. 8vo. *Leipzig*, 1858.

——————————— Bibliotheca Historico-Naturalis, seu Index Librorum Historiam Naturalem spectantium ab anno 1700 ad 1846, in Germania, Scandinavia, Anglia, Gallia, Belgio, Italia, atque Hispania, impressorum. 8vo. *Leipzig*, 1846-61.

——————————— Bibliotheca Geographica, Verzeichness der seit der Mitte des Vorigen Jahrhunderts bis zu Ende des Jahre's 1656 in Deutschland erschienenen werke über Geographie und Reisen, &c. Roy. 8vo. *Leipzig*, 1857.

Contains 1,225 pp., and a copious index of 77 pp.

——————————— Bibliotheca Mechanico-technologica, Zweite Auflage. 8vo. *Leipzig*, 1844-50.

ENGLISH DRAMATIC POETS. A complete list of all the English Dramatic Poets and Plays to 1747. 8vo. *London*, 1847.

ERSCH (J. S.). Literatur der Mathematik-Natur-und-Gewerbs-Kunde. First edit. 8vo. *Amsterdam & Leipzig*, 1813.

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An index of works on mathematics (pure and applied), technology, military arts and sciences, &c.

Besides the foregoing, this writer is the author of valuable works on the bibliography and literature of jurisprudence and politics, medicine, philology, theology, &c., all published at *Amsterdam* and *Leipzig*, 1812-22, &c. 8vo.

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FÉTIS (F. J.). Biographie universelle de Musiciens, et bibliographie générale de la Musique. 8vo. *Bruxelles*, 1835, 37-44.

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FIGANIERE (J. C. de). Bibliographica historica Portugueza 8vo. *Lisboa*, 1850.

FLOEGEL (Charles Frederic). Geschichte der Komischen Literatur. 4 vols. 8vo. *Leipzig*, 1784-7.

A literary history of the comic writers of all countries.

FOPPENS (Joannes Franciscus). Bibliotheca Belgica, sive vivorum in Belgio vitæ. 4to. *Bruxelles*, 1739.

FORTIA D'URBAN (Le Marquis). Nouveau Sistême de Bibliographie Alphabétique. 12mo. *Paris*, 1822.

FOSTER (B.F.). The Origin and Progress of Book-keeping; comprising an account of all the works on this subject published in the English language from 1543 to 1852. With Remarks, Critical, and Historical. 8vo. pp. 54. *London*, 1852.

FOURNIER (Fr. Jan.) Dictionaire Portatif de Bibliographie, contenant plus de 21,000 articles de Livres rares, curieux, estimés, et recherchés, avec les marques connues pour distinguer les éditions originales des contrefactions qui en ont été faites, et des notes instructives sur la rareté ou la mérite de certains livres: on a fixé la valeur d'après les prix auxquels ces livres ont été portés dans les ventes les plus fameuses: précédé d'un précis sur les bibliotheques et sur la bibliographie, et suivi d'un Cataloguedes éditions citées par l'Académie de la Crusca, des collections *cum notis variorum ad usum Delphini* et de celles imprimées par les Aldes les Elzevirs, Baskerville, &c., &c. 2nd edition. 8vo. *Paris*, 1809.

FRANKE (C. A.). Handbuch der Buchdrucker-Kunst. 8vo. *Weimar*, 1857.

It contains at the end a dictionary of terms used in a printing-office in English, French, and German.

GAMBA DA BASSANO (Bart.). Delle Novelle Italiane in Prosa Bibliografia. 2nd edit. 8vo. *Firenze*, 1835.

Italian novelists arranged according to centuries, from the 14th to the 19th inclusive. Appended is a good alphabetical index.

———————— Serie dei Testi di Lingua e di altre opere importanti nella Italiana Litteratura scritte dal Secolo xiv. al xix. Quarta edizione . . . emendata, &c. *Venezia*, 1839.

GIRAULT (P. A. E.). *de Saint-Fourgeau*. Bibliographie historique et topographique de la France, &c. 8vo. *Paris*, 1845.

GOODHUGH (W.). English Gentleman's Library Manual, or Guide to the Formation of a Library of select Literature, &c. 1 vol. 8vo. *London*, 1827.

GREVE (E. W.). Hand und Lehrbuch der Buchbinde, &c. 2 vols. 2nd edit. 8vo. *Berlin*, 1832.

GUILD (Reuben A.), A.M. The Librarian's Manual; a Treatise on Bibliography, comprising a select description of Bibliographical Works, to which are added Sketches of Public Libraries. 4to. *New York*, 1858.

HAGEN (Hermann A.). Bibliotheca Entomologica. 2 vols. 8vo. *Leipzig*, 1862-64.

The 2nd vol. contains at the end a Bibliography of Entomological works and a carefully-compiled index.

HAIG (Benjamin David). A list of the works printed in England, prior to the year 1600, in the library of the Hon. Society of King's Inns, Dublin. pp. 18. 8vo. *Dublin*, 1858.

Of this work only 110 copies were printed.

HAIN (Ludwig). Repertorium Bibliographicum, in quo libri omnes ab Arte Typographica inventa usque ad Annum MD. typis expressi, ordine alphabetico vel simpliciter enumerantur vel adcuratius recensentur. 2 vols., 8vo. *Stuttgartiæ*, 1826—38.

Each vol. is in 2 parts. each with a separate title page, pargination, and register.

The object of this work is similar to Panzeri Annales, but the arrangement being alphabetical is more convenient.

HALLIWELL (James Orchard, F.R.S.). Notes on ascertaining the value; and directions for the preservation of old books, manuscripts, deeds, and family papers. 12mo. *London*, 1851.

Only 25 copies printed.

——— Early editions of Shakespeare, described by J. O. H. 8vo. *London*, 1857.

——— Dictionary of Old English plays, existing either in print or manuscript, from the earliest times down to the close of the Seventeenth century. 4to. *London*, 1860.

——— A Hand List of upwards of one thousand volumes of Shakesperiana added to the three previous collections of a smaller kind, by J. O. H., &c. 4to. *London*, 1862.

Only 25 copies printed.

HALLOIX (Peter). Illustrium ecclesiæ orientalis scriptorum, qui primo et secundo seculo floruerunt, vitæ et documenta. 2 vols. folio. *Duaci*, 1633-36.

HANNETT (John). Bibliopegia, or Book-binding; in two parts. Pt. I: The Books of the Ancients and History of the Art of Book-binding. Pt. II: The Practical Art of Book-binding. 6th edit. 12mo. *London*, 1865.

"The work of a practical bookbinder, minute and clear."

HÉRISSANT (L. A. P.). Bibliothèque physique de la France. Ou liste de tous les ouvrages, tant imprimés que manuscripts, qui traitent de l'Histoire Naturelle de ce royaume, &c. 8vo. *Paris*, 1771.

HOFFMANN (S. E. W.). Bibliographisches Lexicon der gesammten Literatur der Griechen. Zweite Ausgabe. 3 vols. 8vo. *Leipzig*, 1838-45.

A work of the highest authority.

HORNE (Thomas Hartwell). An Introduction to the Study of Bibliography. 2 vols. 8vo. *London*, 1814.

Prefaced is a memoir on the public libraries of the Ancients.

The most useful work of the kind in the English language, of which a new edition is much wanted.

——— Manual of Biblical Bibliography. 8vo. *London*, 1839.

——— Reminiscences personal and Bibliographical. 8vo. *London*, 1862.

HUBER (Johann Joseph von). Handbuch für künstler und freund der Kunst. 2 vols. 8vo. *Augsburg und Leipzig*, 1819.

KISTNER (Otto). Buddha and his Doctrines. 8vo. *London*, 1869.

A biographical essay, to which additions have been made by William Edden, in Trübner's Record, July 16, 1869.

KOOPS (Matthias). Historical account of the substances which have been used to describe events and convey ideas, from the earliest date to the invention of printing. 8vo. *London*, 1801.

Printed on paper made from straw and wood.

LALANDE (Joseph Jérôme le Français de). Bibliographie Astronomique, avec l'histoire de l'astronomie depuis 1781 à 1802. 4to. *Paris*, 1803.

LASTRI (Marco). Biblioteca Georgica, ossia Catalogo Ragionato degli scrittori di Agricoltura, Veterinaria, Agrimensura, Meteorologia, Economia Pubblica, Caccia, Pesca, etc. Spettanti all'Italia, &c. 4to. *Frienze*, 1787.

LEON PINELLO (A. de). Epitome de la Biblioteca Oriental y Occidental nautica y geografica. 3 vols. folio. *Madrid*, 1737-38.

LE PRINCE (N. T.). Essai Historique sur la Bibliothèque du Roi aujour-d'hui Bibliothèque Imperiale, &c. Nouvelle edition. Augmentée, &c. 12mo. *Paris*, 1856.

LIBRI (Guglielmo) Count. Monuments inédits, ou peu connus, faisant partie du Cabinet de G. L., et qui se rapportent à l'histoire des arts du dessin considérés dans leur application à l'ornement des livres; avec une description en Français et en Anglais folio. *Londres*, 1862.

LINDEN (Joannes Antonides van der). De Scriptis Medicis libri duo. 8vo. *Amstel*, 1637.

Prefixed is Manductio ad Medicinam edition. An edition, printed in the same place, appeared 1851 and 1852.

LINNÆUS (Car.). Bibliotheca Botanica. 8vo. *Amstel*, 1851.

LOWNDES (W. T.). Bibliographer's Manual of English Literature. 4 vols. 8vo. *London*, 1834.

———— New edition, edited by H. G. Bohn. 6 vols. in xi. parts. *London*, 1857-64.

A good guide to Mr. Bohn's various reprints and "Libraries," and the appendix is a carefully-compiled list of the publications of the Book-printing Clubs, the private presses, such as Strawberry Hill, Lee Priory, &c., and the rare reprints of Collier, Halliwell, Maidment, Turnbull, and others. The *Bibliographers' Manual* is a work which, for want of a better, no English book-lover can do without. The first edition has the advantage of Mr. Bohn's, being printed in more legible type.

Machado (Barbosa Diego P.). Bibliotheca Lusitana, na qual se comprehende a noticia dos Authores Portuguezes, et das Obras que compuserão. 4 vols. folio. *Lisboa*, 1741-59.

Macray (Rev. W. D., M.A.). Annals of the Bodleian Library, Oxford, 1598-1867, with a preliminary notice of the earlier library, founded in the fourteenth century. 8vo. *London*, 1868.

This is the fullest account of this splendid collection; it contains 350,000 printed books and 25,000 MSS.

Maitland (S. R.). A List of some of the early Printed Books in the Archiepiscopal Library at Lambeth. 1 vol. 8vo. *London*, 1843.

Maittaire (M.). Annales Typographici. 5 vols. (in 6) 4to. *Hagæ-Comitum, &c.*, 1719-41.

——— Supplementum; adornavit M. Denis. 2 vols. 4to. *Vien.*, 1789.

Manget (Jean Jacques). J. J. M. . . . Bibliotheca Chemica curiosa, seu rerum ad Alchemiam pertinentium Thesaurus. 2 vols. fol. *Coloniæ Allobrogum*, 1702.

Martin (John). Bibliographical Catalogue of Privately Printed Books. 8vo. *London*, 1834; 2nd edit. 1854.

Marvin (J. G.). Legal Bibliography; or, a Thesaurus of American, English, Irish, and Scotch Law Books. 8vo. *Philadelphia*, 1847.

Prefixed is a copious list of abbreviations, and a good index of subjects.

Maton (William George) and Rackett (Thos.). An historical account of Testaceological Writers. 4to. *London* (?), 1804.

From the transactions of the Linnean Society, pp. 119, 244 of vol. 7. Translated into French by M. Boulard. 8vo. *Paris*, 1811.

McCulloch (J. R.). The Literature of Political Economy. A classified Catalogue of select publications in the different departments of that science, with two Indexes, one of authors and the other of works. 8vo. *London*, 1845.

Melzi, (G.) Count. Dizionario di opere anonome e pseudonome di Scrittori Italiani. Di G. M. (elzi). Vol. 1, 2. 8vo. *Milano*, 1848-52.

——— Bibliografia dei Romanzi e poemi cavallerschi Italiani, &c. 2da edizione. 8vo. *Milano*, 1838.

Mercklin (A. G.). Lindenius Renovatus, Sive J. Antonidæ van der Linden de Scriptis Medicis libri duo . . . addita plurimorum Authorum, vitæ Curriculorum Succincta descriptione, continuati Multiplicati et purgati. 4to. *Norimbergæ*, 1686.

Part 2 has a separate titlepage, pagination, and register.

MENDEZ (Francisco). Typographia Española; ó, historia de la introduccion, propagacion, y progressos del arte de la imprenta en Españos. Sm. 4to. *Madrid*, 1796.

An indispensable work to the student of Spanish bibliography. Contains a short history of printing in Europe and China.

59 plates of ancient writing.

MONTFAUCON (Don. Ber. de). Bibliotheca Bibliothecarum Manuscriptorum nova. 2 vols. folio. *Paris*, 1739.

MORENI (D.). Bibliografia storico-ragionato della Toscana. 2 vols. 4to. *Firenze*, 1805.

MORONI (G.). Dizionario di erudizione storico-ecclesiastica. 8vo. *Venezia*, 1840-61.

MORTILLARO (Vicenzo). Studio Bibliografico. 2nd edit. 8vo. *Palermo*, 1832.

MOSS (J. W.). Manual of Classical Bibliography, comprising a copious detail of the various editions of the Greek and Latin Classics, Commentaries thereon, and the principal Translations into various Languages. 2nd edition, with a Supplement. 2 vols. 8vo. *London*, 1837.

MOULE (T.). Bibliotheca Heraldica Magnæ Britanniæ; an Analytical Catalogue of Books on Genealogy, Heraldry, Nobility, Knighthood, and Ceremonies, with a List of Provincial Visitations . . . and other Manuscripts; and a Supplement enumerating the principal Foreign Genealogical Works. 8vo and 4to. *London*, 1822.

"An accurate and valuable work."—*Lowndes.*

MUNSELL (J.). History and Chronology of Paper Making. 3rd edit. 8vo. Pp. 173. *Albany, U.S.*, 1842.

MURHARD (F. W. G.). Litteratur der Mathematischen Wissenschaften. 5 vols. 8vo. *Leipzig*, 1797—1805.

A very similar work to that of Ersch, but rather fuller in the mathematical part.

NAMUR (J. P.). Manuel du Bibliothécaire. 8vo. *Bruxelles*, 1834.

———— Bibliographie Paléographico-Diplomatico-Bibliologique Générale, &c. 2 vols. 8vo. *Liege*, 1838.

Gives the titles of 10,236 separate works relating to Paléography or writing, Diplomatics or Manuscripts, the History of Printing and the Book Trade, Bibliography, Libraries, Periodicals, &c. No work (up to date) contains so full a list of this class of books. The titles are, however, frequently inaccurate, the descriptions few and meagre. Each volume has a good, systematic, and alphabetical index.

NAMUR (J. P.). Bibliographie Académique Belge. 8vo. *Liège*, 1838.

NICOLSON (W.). The English, Scotch, and Irish Historical Libraries; giving a short view and character of most of our historians, either in print or manuscript. 1 vol. folio. *London*, 1786.

NYERUP (R), and KRAFT (J. E.) Almindeligt Litteratur-Lexicon für Denmark, Norges, og Iceland. 2 vols. 4to. *Kjbenhavn*, 1820.

A universal literary Lexicon of Denmark, Norway, and Iceland, giving an account of authors and their works, with dates and particulars of editions.

O'CALLAGHAN (E. B.) A List of Editions of the Holy Scriptures and parts thereof, printed in America previous to 1860, with an introduction and bibliographical notes. 4to. *Albany*, 1861.

OETTINGER (E. M.). Bibliographie Bibliographique Universelle. 2 vols. 8vo. *Bruxelles*, 1854.

OLDYS (Tho.). The British Librarian, exhibiting a compendious review or abstract of our most scarce, useful, and valuable books. 1 vol. 8vo. *London*, 1738.

O'REILLY (E.). Account of nearly 400 Irish writers. 4to. *Dublin*, 1820.

(Trans. of the Iberno-Celtic Society.)

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An indispensable work for bibliographers.

PAPER. [For notices of paper, *see* "An Account of the Styles of the Ancients and their Different Sorts of Paper," by Sir J. Clerk, Philos. Trans., No. 420, A.D. 1731.]

PEIGNOT (Gabriel). Répertoire de Bibliographies spéciales, curieuses et instructives, contenant la notice raisonnée 1° des ouvrages imprimés à petit nombre d'exemplaires; 2° des livres dont on a tiré des exemplaires sur papier de couleur; 3° des livres dont le texte est gravé; 4° des livres qui ont paru sous le nom d'Ana. 8vo. *Paris*, Rénouard, 1810.

——— Dictionnaire critique, litteraire et bibliographique, des principaux livres condamnés au feu, supprimés ou censurés. 2 vols. 8vo. *Paris*, 1806.

——— Essai de curiosités bibliographiques par Rénouard. *Paris*, 1804.

An account of books which have realized more than 1000 francs (£40) at public sales.

PEIGNOT (G.). Répertoire Bibliographique Universel. 8vo. *Paris*, 1812.

This elaborate work gives an account of special Bibliographies up to date.

———— Dictionnaire Raisonné de Bibliologie, 2 vols. 8vo. *Paris*, 1802-4.

An exceedingly useful work. Notices of printers, authors, editions, bibliographical terms, &c.

———— Manuel Bibliographique, 8vo. *Paris*, 1800.

PERCHERON (A.). Bibliographie Entomologique. 2 vols. 8vo. *Paris*, 1837.

PETTIGREW (T. J.). Bibliotheca Sussexiana. Descriptive Catalogue of the Manuscripts and Printed Books contained in the Library of the Duke of Sussex. Theology, vol i, part i; manuscripts, vol. i, part ii, and vol ii, printed books. 3 vols. *London*, 1827-39.

PETZHOLDT (JULIUS) Bibliotheca Bibliographica. Kritisches Verzeichniss der das Gesammtgebiet der Bibliographie betreffenden Litteratur des In- und Auslandes in systematischer ordnung. *Leipzig*, 1866.

An exhaustive catalogue of books about books.

———— Catalogus Indicis Librorum Prohibitorum et Expurgandorum. 8vo. [Privately printed.] *Dresdæ*, 1859.

POOLE (William Fred.). Index to Periodical Literature. 2nd edition enlarged. 8vo. *New York*, 1853.

The first edition was published in 1848.

PRINTING. Catalogue of Books on Printing and the Kindred Arts; embracing also Works on Copyright, Liberty of the Press, Libel, Literary Property, Bibliography, &c. 8vo. *Albany, U.S.*, 1868.

A very interesting catalogue, compiled by Mr. Joel Munsel, of Albany, State of New York.

PRITZEL (G. A.). Thesaurus Literaturæ Botanicæ omnium gentium inde a rerum Botanicarum initiis usque ad nostra tempora. 4to. *Lipsiæ*, 1847-58.

Fifteen thousand works are noticed.

QUÉRARD (J. M.). Les Supercheries Littéraires Devoilées, galerie des ecrivains français de toute l'Europe, qui se sont déguises sous des anagrammes, des astéronymes, des cryptonymes, des initialismes, des noms littéraires, des pseudonymes facétieux ou bizarres, etc. Par J. M. Q., sécond édition, considérablement augmentée, publiée par M. Gustave Brunet et Pierre Jannet; suivie (1) du Dictionnaire des Ouv-

rages anonymes, par Ant. Alex. Barbier, troisième édition, revue et augmentée par M. Oliv. Barbier; (2) d'une Table Générale des Noms Réels des ecrivains anonymes et pseudonymes, &c., &c. *Paris*, 1869.

A most valuable work, now in course of publication, and comprising the best and latest information. The first edition was published in 5 vols. by the Editor, Paris, 1847-53.

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Reumont (A. von). Bibliografia dei lavori publicati in Germania, sulla Storia d' Italia. 8vo. *Berlino*, 1863.

Rhees (W. J.). Manual of Public Libraries, Institutions, and Societies in the United States and British Provinces of North America. 8vo. *Philadelphia*, 1859.

Rich (O.). Catalogue of Books relating to America, from the earliest period to 1700. 8vo. *London*, 1832.

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Richarderie (G. Boucher de la). Bibliothèque Universelle des Voyages; ou Notice complète et raisonnée de tous les Voyages anciens et modernes dans les différentes parties du monde, publiés tant en langue française qu'en langues étrangères, classés par ordre de pays dans leur série chronologique; avec des extraits plus ou moins rapides des Voyages les plus estimés de chaque pays, et des jugemens motivés sur les relations anciennes qui ont le plus de célébrité. 6 vols. 8vo. *Paris*, 1808.

Rimbault (E. F.). Bibliotheca Madrigaliana. A Bibliographical Account of the Musical and Poetical Works published in England during the Sixteenth and Seventeenth Centuries under the titles of Madrigals, Ballets, Ayres, Canzonets, &c. 8vo. *London*, 1847.

Ritson (Joseph). Bibliographia Poetica; a Catalogue of English Poets of the 12th, 13th, 14th, 15th, and 16th Centuries, with a Short Account of their Works. Crown 8vo. *London*, 1802.

ROORBACH (O. A.). Bibliotheca Americana; Catalogue of American Publications from 1820 to 1848 inclusive. 8vo. *New York*, 1849

ROSSI (Jean Bernard de). De Hebraicæ Typographiæ Origine ac primitiis, seu antiquis ac rarissimis Hebraicorvm Librorvm editionibvs, secvli xv. Disqvisitio Historico-Critico recvdi curavit M. Gvilielmvs Fredericvs Hvfnagel. Fcp. 8vo, pp. 141. *Erlangæ*, 1778.

SAVAGE (James). The Librarian. 3 vols. London: printed by and for William Savage, 28, Bedfordbury. 1800.

A very valuable account, with collations, lists and descriptions of plates, &c., of great English books.

SEGUIERIO (Jo. Fr.). Bibliotheca Botanica. 4to. *Ludg. Batav.*, 1760.

The *Bibliotheca Botanica* of J. Ant. Rumaldi, or, rather, of Ondius Montabanus, is included, and additions made to Seguierio's by L. Th. Gronovius.

SHAKSPERIANA. Catalogue of all the Books, Pamphlets, &c., relating to Shakspeare. To which are subjoined an Account of the Early Quarto Editions of the Great Dramatic Plays and Poems, the Prices at which many Copies have sold in Public Sales; together with a List of the leading and esteemed Editions of Shakspeare's Collected Works. [Wilson.] *London*, 1827.

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Contains also notice of books suppressed, or which have led to prosecutions.

SWAINSON (W.) Taxidermy, Bibliography, and Biography, Fcap. 8vo. *London*, 1840.

In LARDNER'S *Cabinet Cyclopædia*, vol. 130; *Natural History, Bibliography of Zoology.*

TAYLOR (Isaac). History of the Transmission of Ancient Books to Modern Times; or, a Concise Account of the Means by which the Genuineness and Authenticity of Ancient Historical Works are ascertained; with an estimate of the Comparative Value of the Evidence usually adduced in Support of the Claims of the Jewish and Christian Scriptures. 8vo. *London*, 1827.

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Thimm (F.). Shakspeariana from 1564 to 1864: an Account of the Shakspearian Literature of England, Germany, and France during Three Centuries, with Bibliographical Introductions. 8vo. *London*, 1865.

Very valuable as a list of foreign Shakspeariana.

Toderini (Giambattista). Della Litteratura Turchesca. 3 vols. 8vo. *Venezia*, 1787.

Contents: I. The Studies of the Turks; II. Turkish Libraries and Academies; III. Turkish Typography. ["Full of curious matter."—*Dibdin.*]

Townley (Dr. James). Illustrations of Biblical Literature, &c. Three vols. 8vo. *London*, 1821.

"As a Bibliographical and Biographical work it is most invaluable."—*Lowndes.*

Trübner (N.). Bibliographical Guide to American Literature (1817—1857). 8vo. *London*, 1859.

Upcott (William). Bibliographical Account of the Principal Works relating to English Topography. 3 vols. 8vo. and imp. 8vo. [Pagination continues throughout.] *London*, 1818.

Universal Catalogue of Books on Art, comprehending Painting, Sculpture, Architecture, Decoration, Coins, Antiquities, &c. Edited by John Pollen. 2 vols. 4to. *London*, 1868-70.

These "First Proof Sheets" form an elaborate Index, not only to Books, but to articles on Art in Magazines, Reviews, &c. &c.

Van Praet (J. B. B.). Catalogue des Livres imprimés sur Velin, avec date, depuis 1457, jusqu'en 1472. 2 parts folio. [Highly praised by Brunet.] *Paris*, 1813.

Ventouillac (L. F.). The French Librarian or Literary Guide; pointing out the Best Works of the Principal Writers of France in every Branch of Literature, with Criticisms, Personal Anecdotes, and Bibliographical Notices; preceded by a Sketch of the Progress of French Literature. 8vo. *London*, 1829.

Walker (Edward). The Art of Bookbinding; its Use and Progress. 8vo. *New York*, 1820.

An account of the art as practised in America.

Walpole (H). Catalogue of the Royal and Noble Authors of England. Two vols. 8vo. *London*, 1759.

WALTHER (J.) Lexicon Diplomaticum. Folio.
Gœttingæ, 1745.

Contains 125 plates of abbreviations, marking the century to which each abbreviation belongs, from the 8th to the end of the 16th century, Chassant notices the work in his preface as "le plus remarquable en ce genre."

WARE (Sir James). Whole Works concerning Ireland, revised and improved. Translated from the Latin into English, with additions. By WALTER HARRIS. Portrait and plates. 2 vols. folio. *Dublin*, 1764.

Vol. II of this very valuable work contains the 'History of the Writers of Ireland,' in two parts; viz. (1) Such writers who were born in that kingdom; and (11) Such who, though foreigners, enjoyed preferments or offices there, or had their education in it, with an account of all the works they published.

WATT (Robert). Bibliotheca Britannica; or, a General Index of British and Foreign Literature. 4 vols. 4to.
Edinburgh, 1824.

Vols. 1 and 2, Authors; Vols. 3 and 4, Subjects. A work of the greatest utility, and an invaluable list of authors and their works.

WATTS (Henry, *B.A.*, *F.C.S.*). A Dictionary of Chemistry and the Allied Branches of other Sciences. 5 vols. 8vo.
London, 1863-68.

Particularly valuable for its Bibliographical references.

WESTWOOD (T.) A New Bibliotheca Piscatoria; or, a General Catalogue of Angling and Fishing Literature, with Bibliographical Notes and Data. 8vo. *Field* Office, *London*, 1861.

WILSON (Lea). Catalogue of Bibles, Testaments, Psalms, and other Books of the Holy Scriptures in English. 4to.
London, 1845.

WORNUM (R. N.). An Account of the Library of the Division of Art at Marlborough House; with a Catalogue of the Principal Works classified (and Index). 8vo. *London*, 1855.

WRANGHAM (F.). The English Portion of the Library of F. W. 8vo. *Malton*, 1826.

Only 70 copies privately printed.

WRIGHT (A.). Court Hand Restored, or the Student's Assistant in reading Old Deeds, Charters, Records, &c., with an Appendix of Ancient Names of Places in Great Britain and Ireland, Ancient Surnames, &c. 4th Edition, 4to. *London*, 1846.

BIBLIOGRAPHY—Part II.

CATALOGUES OF PUBLIC & PRIVATE LIBRARIES, COLLECTIONS SOLD BY AUCTION, AND OF GENERAL AND SPECIAL BIBLIOGRAPHIES.

American Catalogue of Books (The); or, English Guide to American Literature. Giving the full title of Original Works published in the United States since 1800 to 1855: with especial reference to works of interest to Great Britain. With the prices, &c. 8vo. *London*, 1856.

Bibliotheca Americana; or, a Chronological Catalogue of Books, Pamphlets, State Papers, &c., upon the subject of North and South America With an Introductory Discourse on the Present State of Literature in those countries. [By H. Homer.] 4to. *London*, 1789.

——— Being a choice Collection of Books relating to North and South America, the West Indies, &c. 8vo. *Paris*, 1831.

——— A Catalogue of a valuable Collection of Books, Pamphlets, Manuscripts, Maps, Engravings, and engraved Portraits, illustrating the History and Geography of North and South America and the West Indies; altogether forming the most extensive Collection ever offered for sale. Pp. viii, 308. *London*, John Russell Smith, 1865.

Bibliotheca Smithiana seu Catalogus librorum D. Josephi Smithi, per cognonima authorum dispositus. 4to. *Venitiis*, 1755.

The collector was British consul at Venice. This valuable library was purchased by George III, and now forms a portion of the King's Library in the British Museum. Pp. lxvii-cccxlviii, containing valuable Addenda, "Prefationes et Epistolæ voluminibus editis appositæ ab Incunabulis Typographiæ ante annum mccccc."

BIRMINGHAM Free Library. — Catalogue of the Reference Department. By J. D. MULLINS. 8vo. *Birmingham*, 1868.

Notable as being at once alphabetical and classified and containing a setting out of the contents of such collections as the Harleian Miscellany, the Somers Tracts, the Pamphleteer Collections of Plays (under Drama), Voyages and Travels, Constable's Miscellany, Edinburgh Cabinet Library, Murray's Family Library, Lardner's Cabinet Cyclopædia, Library of Entertaining Knowledge, Smithsonian Contributions to Knowledge, Traveller's Library, the Bampton Lectures, Clark's Foreign Theological Library, Library of Anglo-Catholic Theology,' Library of the Fathers, and the Publications of the Camden, Chetham, Calvin Translation Early English Text, English Historical, Hakluyt, Parker, Percy, Ray, Sydenham, and New Sydenham, and other learned Societies; also a large collection of Shakspeariana, forming the Tercentenary Shakespeare Memorial Library.

CAMBRIDGE—University Library. A Catalogue of Adversaria and Printed Books, containing MS. Notes preserved in the University of Cambridge. Edited for the Syndics of the University Press [by H. R. LUARD]. 8vo. *Cambridge*, 1864.

——— The Book Rarities in the University of Cambridge: illustrated by original Letters and Notes, Bibliographical, Literary, and Antiquarian. By C. H. HARTSHORNE. 8vo. *London*, 1829.

CLAVELL (Robert). A Catalogue of Books printed in England since the Fire of London in 1666, to the end of Michaelmas Term, 1696, &c., &c. Fourth edition. Folio. *London:* 1696.

DICTIONNAIRE Bibliographique historique et critical des livres rares, précieux, singuliers, curieux, estimés et recherchés *Paris*, 1790.

A very remarkable and valuable work, giving lists of catalogues, with prices of French, Italian, Spanish, English, Greek, and Latin books.

DUBLIN (Trin. Coll.). Catalogus librorum quibus aucta est Bibliotheca Collegii, SS. Trinitatis. [Edited by JAMES HENTHORN TODD, D.D., Librarian.] 8vo. *Dublin*, 1854.

——— (Trin. Coll.). Catalogus librorum impressorum qui in Bibliotheca Collegii, . . Trinitatis, juxta Dublinium, adservantur. [Edited by JAMES HENTHORN TODD, D.D., Librarian.] Folio. *Dublinii*, 1864.

——— A General Catalogue of Books in all Languages, Arts and Sciences, that have been printed in Ireland and published in Dublin, from the year 1700 to the present time. The whole alphabetically and classically Arranged under the several Branches of Literature; with their sizes and prices. 8vo., pp. 112. Printed by Peter Hoey, Bookseller, No. 33, Upper Ormond Quay. *Dublin*, 1791.

EDINBURGH. A Catalogue of the Library of the Faculty of Advocates. 2 vols. folio. *Edinburgh*, 1743.

———— Catalogue of the Library of the Society of Writers to the Signet. In four parts. With a General Index. 4to. *Edinburgh*, 1837.

FREEMASONRY. Catalogue of Books on Freemasonry and Kindred Subjects [by WILLIAM GOWANS]. 12mo. *New York*, 1858.

———— Catalogue of Anti-Masonic Books. 8vo. *Boston*, 1852.

For a long list of works on and against Freemasonry, *see* Petzholdt *Bib. Bibliog.* (1866), p. 471 *et seq.*

HARLEY (E., *Earl of Oxford*). Catalogus Bibliothecæ Harleianæ. 5 vols. 8vo. *Londini*, 1743-45.

This valuable collection was purchased, after the death of Edward Harley, 2nd Earl of Oxford, by T. Osborne, the well-known bookseller, for £30,000. The catalogue made by T. Oldys, with a preface by Dr. S. Johnson, was issued in parts; the first two vols. in 1743, and two more in 1744. The last volume is not, properly, a part of the work, though issued under the same name. The books were not sold by auction, and the prices were not affixed, as is usual with booksellers. For a valuable article on this catalogue (containing 360,000 vols.) see *Notes and Queries*.

HOLMES (John). Descriptive Catalogue of Books in the Library of. With Notices of Authors and Printers. 4 vols., and Supplement in 2 parts. 8vo. *Norwich*, 1828-40.

A very valuable and useful aid to bibliographers, giving a brief account of the various authors, and notes. It was privately printed.

LITERATURE. An Index to Current Literature; comprising a Reference to the Author and Subject of every Book in the English Language, and the Articles in Literature, Science, and Art, in several Publications. 1859, 1860, 1861. By SAMPSON LOW. 8vo. Pp. lxxxvi and 170. *London*, 1862.

A most valuable index to serial literature, discontinued from want of public appreciation and support.

LIVERPOOL. Catalogue of the Liverpool Free Public Library. Established 1852. With First Supplemental Catalogue. 8vo. *Liverpool*, 1852-3.

Valuable for its classification.

LONDON (British Museum). Librorum impressorum qui en Museo Britannico adservantur Catalogus. 7 vols. in 8. 8vo. *London*, 1813-19.

For remainder of BIBLIOGRAPHY, *see Appendix.*

Part II.—CHRONOLOGY.

"Surely these are points not wholly uninteresting or uninstructive: they are historical details which many persons may rationally desire to know, and such as no man ever needs to feel himself ashamed of knowing. If I do not here give him the most full and satisfactory intelligence on each particular, let it be remembered that at least I neither cut off nor obstruct his way to more copious sources; on the contrary, I studiously direct the inquirer to further information, wheresoever the opportunity is afforded me." Cotton's *Typographical Gazetteer*, 2nd ed. (Introduction, p. xii.), 8vo. Oxford, 1831.

PART II.—CHRONOLOGY.

☞ In the following Chronological List, it will be observed that the same particulars are, in a few cases, entered under different dates; but to all such, the authority from which it is taken is affixed. The references are generally made to those books which are most easily obtainable, in preference to scarcer and more expensive works. Further information on the subjects of each paragraph is, in most cases, given by the writers quoted.

B.C. 50. According to Chinese chronology the art of printing was discovered.

A.C. 145. The art of making paper discovered in China, previous to which printing was executed on silk or cloth.

1040-48. Moveable type first used by the Chinese. (*Notes and Queries for Japan*, No. 10, p. 160). For further on Chinese printing, see *Chinese Repository* for May, 1850.

1239-70. Mabillon (*De re Diplomaticâ*) thinks that paper from linen rags was first made in the 13th century. A charter on paper of the year 1239 is in existence, but Montfaucon could find nothing later than 1270.

1285. Wood engraving invented about this year in Italy by "the two Curio." This work was a representation in eight parts of the actions of Alexander the Great, with Latin verses. (Papillon *Traité Historique de la Gravure en Bois*. Par. vol. i. p. 84.)

1390. Ulman Stromer established a paper factory at Nuremburg, in Germany. He wrote the *first* work ever published on the art of paper making. Sotheby *Princ. Typ.* vol. iii. p. 12.

1420-30. *Ars Moriendi*. A German Block book, supposed by some to be the earliest xylographic production in the form of a book. (Sotheby *Princ. Typ.* vol. iii. p. 174.)

1421. (Not 1412 as generally stated) Caxton born. *Blades.*

1423. The earliest dated print is the well-known and often described St. Christopher in the Spencer Gallery. For remarks attempting to prove the date is incorrect, see *Notes and Queries*, 4th Series, vol. ii. p. 194 *et seq.*

*** Copies of all works marked with an asterisk are exhibited in the show cases in the library of the British Museum, and the description given is condensed from the *Guide to the Printed Books Exhibited. Published by order of the Trustees.* 8vo. London, 1869.

1438. Letters separately cut in wood about this date. (Hansard's *Typographia*, p. 31.)

1450. Letters separately cast in metal about this date. (Ib.)

1455. Bible, in Latin. The earliest complete printed book known, commonly called the Mazarine Bible, because the copy which first attracted notice in modern times was discovered in the library of Cardinal Mazarin. Supposed to have been issued from the press of Gutenberg and Fust, at Mentz, about 1455.*

1457. Psalter, in Latin. Printed at Mentz, by Fust and Schoeffer. The *first* printed Psalter; the *first* book printed with a date; and the *first* example of printing in colours, as shown in the initial letter.*

1459. The note of interrogation (?) *first* used by Schoeffer in the Psaultier (?) but it is not to be found in his *Art. Gramatical* of 1466. (Peignot *Dict. Sup.* p. 258.)

1460. *Catholicon.*—Mentz folio. Attributed to Gutenberg, said by Maitland to be the *first* book with a printer's name: by Dibdin the 4th, and by Cotton the 5th book with a date. *Pat. Off. Cat.* p. 7.

—— Bible in Latin and German.—The earliest example of a book printed on both sides of the leaf with *metal* types. (Ottley *Histy. of Engraving*, vol. i. p. 135.)

1462. Mentz taken, and the printers dispersed to other places.

1462. Bible, in Latin.—Printed at Mentz, by Fust and Schoeffer. The *first* Bible with a date, and the *first* work divided by the date into two volumes.*

1465, Cicero. *Officiorum libri tres.*—Printed at Mentz, by Fust and Schoeffer. The *first* dated Latin classic printed, the *first* dated classic, the *first* book of a quarto size, and one of the two books in which Greek type was *first* used.

1467. The *first* book printed in Rome was Cicero's *Epistolæ ad Familiares*, by Sweynheim and Pannartz, who also in this year *first* introduced "Roman" type.

1469. *First* printing at Milan, by Philippus de Lavagnia, who printed *Miracoli de la gloriosa Verzene Maria.*

—— Cicero. *Epistolæ familiares.*—Printed by Johannes de Spira; the *first* book printed at Venice.*

—— *Tacitus.*—Printed at Venice by Johannes de Spira, about this year. The earliest work in which catchwords are found.

1470. Signatures *first* used at Milan by Antonio Zorat—some say 1472. (*See* Dicty.)

—— *Mamotrectus, seu expositio vocabulorum quæ in Bibliis, &c., occurrunt.*—Printed at Beromünster (Ergoviæ), now Munster, in Lucerne.* The *first* book printed in Switzerland. See further Cotton, *art.* Berona.

—— Le Fevre. *Le Recueil des Histoires de Troyes.*—Printed by Caxton.* This book is considered to be the first work printed abroad by Caxton, and the *first* book printed in French. (*See* 1491.)

—— Gasparinus Barzizius. *Liber epistolarum.*—Printed at the Sorbonne, in Paris, by Ulrich Gering, Michael Friburger, and Martin Crantz.* The *first* book printed in France.

—— *A Sermon on the Presentation of the Virgin Mary*, printed at Cologne, this year, is the earliest book known to have the pages numbered. Cotton *Typ. Gaz.* (1831), p. 66.

—— Posts for letters invented in Paris University this year, in England 1581. Tegg *Dict. of Chron.*

1471. Arnold Therhoernen, at Cologne, was the first printer to use cyphers. Cotton *Typ. Gaz.* (1831), p. 66.

—— Sweynham and Pannartz petition the Pope for assistance, and inform him that the number of books they had printed amounted to 12,475. *P. O. Cat.* MS. note, p. 9.

—— The translation of *The Recuyell of the Histories of Troye* finished. Printed a year or two later at Bruges, by Caxton, with the assistance of Colard Mansion. *Blades.*

1472. Johannes Kollhoff de Lubec, who printed at Cologne, "was the *first* who made use of signatures." (*See Dictionary Art. Signatures.*) Cotton *Typ. Gaz.*, (1831), p. 66.

1473. The Calendar of John de Gamunda, written in Latin 1439. The earliest known Ephemeris. Printed at Nuremburg this year with wooden blocks. P. O. C., p. 9.

—— *Collectorium super Magnificat*, printed at Esslinga (Esslingen in Wirtemburg), by John Gerson. The *first* book in which printed musical notes are found. Cotton *Typ. Gaz.* (1831), p. 91.

1474. *The Game and Playe of the Chesse.*—Printed by Caxton, *near*, not *in* Westminster Abbey. The *first* book printed in England.

1474. *Berchorii Liber Biblie moralis expositionum interpretionumque historiarum ac figurarum veteris novique Testamenti.* Joh. Zeiner de Reutlingen artis impressorie magistrum (non pennâ sed stagneis characteribus) in oppido Ulmensi artificialiter effigatus. Folio.—In the colophon we have the earliest use of the parenthesis on record.

1475. *Platinæ de Obsoniis et Honestâ Voluptate et Valetudine Libri.* Folio. Venetiis. 1475. The *first* printed book on Cookery, containing many curious receipts, treatises on articles of food, &c.

1475-6. Caxton sets up his printing-press *outside* (not inside) Westminster Abbey. *Blades.*

1476. Lascaris *Greek Grammar.*—Printed at Milan by Dionysius Paravisinus, in 1476.* The *first* book printed in Greek characters.

—— *Kalendaris.* (Jo. de Montergio), Venetiis. Folio. 1476. Said to be the first book with printer and publisher's name and date on title instead of in the colophon. P. O. C. p. 30.

1477. Bettini. *El monte Sancto di Dio.*—Printed at Florence by Niccolo di Lorenzo. 4to, 1477.* The first book with a date illustrated with copper-plate engravings.

—— *Dictes and Sayinges of the Philosophres* printed: the *first* English book bearing the date of its printing. *Blades.*

1478. The first minute volume of which I have observed a notice is a *Diurnale Precum*, printed at Venice in 1478, which is in twentyfours. Cotton *Typ. Gaz.* (1831), p. 303.

—— St. Jerome. *Exposicio in Simbolum Apostolorum.* Oxonie, 1468.*—Upon the strength of this date, the honour of printing the *first* book in England has been denied to Caxton, and claimed for Oxford. The date, however, is a typographical error for 1478.

1480. *Æsop's Fables.*—Printed at Milan about this year.* The *first* Greek classic printed.

—— *A Book of the Chesse Moralysed.*—Printed by Caxton near Westminster Abbey.* The second edition of the Game and Playe of the Chesse. The *first* book printed in England with woodcuts.

—— Saona. *Nova Rethorica.* The *first* book printed in St. Alban's Abbey.*

1480. First printing in London by John Lettou and Wm. Machlinia, near Allhallow's Church.

1481. *Liber Psalmorum.*—Printed at Milan.* The *first* printed portion of the Holy Scriptures in Greek.

1482. *Euclid's Geometry, in Latin.*—Printed at Venice by Ratdolt. *One of the first* books printed with diagrams.*

1483. *Dialogus Creaturarum moralizatus.* The *first* book printed in Sweden, at Holmia (Stockholmia) by Johannes Snell. Cotton *Typ. Gaz.* (1831), p. 122.

—— *Concilium Buch*, folio. Augspurg *(sic)*, 1483.—The book of the Council held at Constance (in German). The most ancient armorial (book of arms) known, containing 1,156 coats of arms and 44 woodcuts. Libri's *Sale Cat., lot* 160. (1862).

1486. *Le Livre du Roy Modus et de la Reyne Racio.*—Printed at Chambéry, in Savoy, by Anthoine Neyret.* One of the earliest works on hunting, &c.; the Book of St. Albans on the same subject being of the same date.

—— The Book of St. Albans. "*The Bokys of Haukyng and Huntyng, and also of Cootarmuris.*—Written by Dame Juliana Barnes or Berners, Prioress of Sopwell Nunnery, near St. Albans.—Printed in St. Albans Abbey;* described in *Bibl. Spencer*, iv. 373.

—— Breydenbach. *Opus transmarinæ peregrinationis ad sepulchrum dominicum in Jherusalem.*—Printed at Mentz. One of the earliest books of travels, and the *first* illustrated with folding views.*

—— The oldest mandate for appointing a Book Censor is dated January 4, 1483, from Rome; but the *first* Book Censors were appointed 1480. Timp. p. 166.

1487. A *Propertius*, printed at Bologna, is said to be printed *in commune a Benedicto Hectoris Librario, et Platone de Benedictis impressore.* Dr. Cotton, who mentions the work, asks, "Is not this the earliest instance on record of a printer and bookseller joining in the expense of publishing a book?" Cotton *Typ. Gaz.* (1831), p. 37.

1488. The *first* Bible in Hebrew characters, printed at Soricina, in Italy.* Cotton (*art.* Sora) doubts if this place was in Naples or in Spain, and gives the date from 1485 to 1490. De Rossi, whose opinion he is inclined to follow, inclines to believe it of Spanish or Portuguese rather than of Italian origin.

1490. "The art of engraving and working from plates of copper, which we call prints, was not yet appeared or born with us till about the year 1490."—*Evelyn*, quoted in *Abridg. of Specif. of Printing*, p. 26.

1491. Calandro (Filippo). *De arithmetica opusculum.* Sm. 8vo. Florence, 1491. The *first* printed work on arithmetic. *See* De Morgan. *Arith. Books.*

—— Caxton died. The *first* book printed in England is erroneously supposed to be *The Game and Playe of the Chesse.* Its translation only was made in 1474, and it was printed at Bruges; the second edition, with wood-cuts, was printed at Westminster about 1480. *Blades.*

—— A little tract, in the German language, entitled *De Algorism*, and having date 1390, explains, with great brevity, the digital notation, and the elementary rules of arithmetic. Leslie's *Phil. of Arith.*

1493. *Epistola Christofori Colom: de Insulis Indie supra Gangem nuper inuentis.*—Printed at Rome by Eucharius Argenteus [Silber].* This celebrated letter of Columbus, written eight months after his discoveries, and translated into Latin by Aliander de Cosco, is the first printed document relative to America.

1495. Bartholomæus de Glanvilla. *De proprietatibus rerum.* Translated into English by John Trevissa.—Printed by Wynkyn de Worde, at Westminster, about 1495. The *first* book printed on paper of English manufacture, made at Hertford, by John Tate; the *first* paper mill having been set up there in the reign of Henry VIII.*

—— The art of printing music introduced into England.

—— Ramirez de Lucena. *Repeticion de Amores.*—Probably printed at Salamanca, about 1495. The *first* practical work on Chess; that by Caxton being a moralization of the game.

1501. *April. Virgil.*—Printed at Venice, by Aldus.* The *first* book printed in Italic types, and the earliest attempt to produce cheap books by compressing the matter into a small space, and reducing the size of the page.

1501. Petrarch. *Sonetti e Canzoni.*—Printed at Venice, by Aldus.* The *first* Italian book printed in Italic type.

—— *Horatius.—First* Aldine edition, printed at Venice.*

1502. Dante. *Terze Rime.*—Printed at Venice, by Aldus.* Renouard quotes this edition of Dante as the *first* in which Aldus employed the device of the anchor.

1505. Pelegrin. *De artificiali Perspectivâ.* Toul.* The *first* work on Perspective.

1507. Printing *first* established at Edinburgh this year, under the protection of James IV. Chalmers' *Life of Ruddiman*, p. 80.

—— Hylacomylus *Cosmographiæ Rudimenta.*—Printed at St. Dié, in Lorraine.* In this work it was *first* proposed that the name *America* should be given to the continent now so called.

1509. *A Breviary for the Church of Aberdeen.*—Published at Edinburgh; claimed to have been printed there, but most probably executed at Paris. Humphreys' *Hist. of Printing*, p. 205.

1510. (*Circa*). Vellum binding began to be stamped about this year; leather and oaken boards still earlier. (Hannett, *Bibliophegia*).

—— *Opera Nova Contemplativa, &c.* The *last* block book printed at Venice about 1510, by Giovanni Andrea Vavasori. *P.O.C.*, p. 12.

1514. Historical subjects began to be used for stamped covers instead of arabesque.

1521. Caleni (Galeni) *Pergamensis de Temperamentis, &c.* Said to afford the *first* specimen of copperplate printing in England. Impressum apud preclaram Cantabrigiam per Joannem Siberch. Anno MDXXI. Dibdin *Typ. Ant.* vol. i. p. 25.

—— Lucian. *Lepidissimum opusculum περι διψαδων.* H. Bulloco interprete. Printed at Cambridge, by John Siberch.* One of the *first* books printed at Cambridge.

1528. Andrew Matthew, Acquaviva Duke of Altri and Prince of Terano in Kingdom of Naples, published the *first* Encyclopædia, 2 vols. *folio.* He died 1528. *Timperley*, p. 469.

1529. *The New Testament.*—Printed at Cologne, by P. Quentell.* A fragment of the *first* edition of Tyndale's Translation, which he was printing at Cologne, when he was interdicted and obliged to quit the city through the machinations of Cochlæus. This is also the earliest specimen of a printed version of the Scriptures in English. The only remaining fragment of an edition of 3,000 copies.

1536. The *first* well-authenticated case of a book printed in Edinburgh, by Thomas Davidson. Humphreys' *Hist. of Printing*, p. 205.

1538. *Columbetes, sive de arte natandi, dialogus & festiuus et incundus lectu, per Nicolaum Wynman, Ingolstadii linguarum professorem publicum. Propertius, lib.* 2. Anno MDXXXVIII. The *first* work on Swimming. (*A Few Words on Swimming*, by R. Harrington.)

1539. The great Cromwell Bible. The *first* by authority in England. *Townsend.*

1540. *The Birth of Mankind*, otherwise called the "Woman's Book," dedicated to Queen Catherine this year, is stated to be the the *first* book with copper cuts in England. Strutt's *Dict.* viii. p. 18. Chambers in his Dictionary wrongly asserts that John Speed was the first to introduce copper plates into this country from Antwerp in the time of James I.

1550. *First* printing in Ireland.—*The Liturgy*. By Humphrey Powell. Haydn.

—— The earliest English song, separately printed upon a single sheet, is believed to be one upon the downfall of Richard Lord Cromwell, A.D. 1550. Timp. p. 89.

1556. *May* 4. Charter of the Stationers' Company; confirmed by Queen Elizabeth, November 10, 1559.

1558. Berenger de la Tour. *L'Amie des Amies*. Printed at Lyons, by Granjon, in cursive characters, termed Caractères de Civilité, invented by him.*

—— *November* 12. A bill introduced into the House of Lords prohibiting printing books, &c., without license, but it never reached the Commons.

1559. Queen Elizabeth, in the first year of her reign, issued an injunction relative to burning books, ballads, &c. Cardwell's *Documentary Annals*, i. 229. This injunction was the origin of the licensing system, which continued until 1697. H. Cooper in *Notes and Queries*, Nov. 23, 1850.

1561. *Gorboduc*, or *Ferrex Porrex*, the *first* English tragedy.

—— *Compendio Spiritual da Vida. Christiana Goa*, 1561, 12mo.* The *first* book printed in the East Indies.

1566. Supposed date of printing of *Ralph Roister Doister*, by N. Udale. The *first* English comedy. See Arber's *English Reprints*, and note in Appendix.

1572. *De antiquitate Britanicæ Ecclesiæ*, by M. Parker, Archbishop of Canterbury. London. Folio. The *first* book privately printed in England.

1576. Lambarde (William). *A Perambulation of Kent, &c., &c.*, 8vo. The *first* English county history.

1585. *Warsevicius* (Christ), Memorabilium Rerum et Hominum coævorum descriptio ab orbe condito ad an. 1585. *Cracoviæ typis Wirzbiætiæ*, 1585, 4*to*. The *first* example of contemporary history displayed in a tabular form. Puttick and Simpsons' *Cat.*, Dec., 1864, Lot 1363.

1587. The *first* Almanack printed in Ireland, by William Farmer, 4to, Dublin.

1588. *Characterie: an Art of Short, Swift, and Secret Writing by Character.*—Printed by J. Windot, London, 12mo., by Dr. Timothy Bright. The *first* work in English on Shorthand. Savage, Librarian.

—— Aske (J.) *Elizabeth Triumphans, concerning the Damned Practices that the Devilish Popes of Rome have Used, &c.*—Printed by T. Urwin for T. Sabbin, 4to. *One of the first*, if not the *first* attempt at blank verse in English. Heber's *Sale Cat.*

1590. *De missione Legatorum Japonensium ad Romanam curiam.* Macao.* The *first* book printed by Europeans in China.

1591. Ariosto. *Orlando Furioso.* Translated by Sir John Harrington. Printed at London. "The pictures cut in brasse are by the best workemen in that kinde in this land—for mine owne part I have not seene anie made in England better.—As for other books in this realme, yet all their figures are cut in wood and none in metall."—This is sometimes, but erroneously, called the earliest English book with copper-plate engravings.*

1595. First part of a printed Catalogue of Books for sale in England was published by Andrew Maunsell, London, 1595, folio. The second part appeared the same year. The 3rd part promised, never appeared. See a notice of it in the *Athenæum*, vol. i. p. 43-45. For the progress of sale catalogues, see Nichol's *Lit. Anec.* vol. iii. pp. 608-693.

1601. Blaew, a printer at Amsterdam, improved printing presses, by a contrivance with which the platen recovered itself with a spring. *Abridged Specif. Printing*, p. 21.

1603. James I. appointed Sir Thomas Bodley *founder* of the library at Oxford, which in this year contained 2000 vols. He also persuaded the Stationers' Company to give a copy of every book that was printed. Timp. 445.

—— The English army subscribed £1,800 to purchase a library for Trinity College, Dublin, to commemorate their victory over the Spaniards at Kinsale.

—— *Oct.* 20. The Company of Stationers in London obtained a patent from James I. for the sole printing of *Primers*, *Psalms*, and *Almanacks*, renewed 1606, which continued in force until a late date. Timp. pp. 444-445.

1605. Died John Stowe, historian and antiquary. (Timp. 447).

1606. A book printed on *white silk* at Nismes, in France; *perhaps* the *first* in Europe on this material. Ib. 449.)

1607. Printing introduced into Eton by Sir H. Saville, who prepared a fount of Greek type, which was in those days vulgarly called *silver letter*,—not from being cast in silver, but from the beauty of the letter. Cotton, 2nd series *Typ. Gaz.*, p. 92.

—— *July* 16. At an entertainment given to James I., by the Merchant Taylors' Company, the National Anthem, "God Save the King," was *first* performed by the composer, Dr. John Bull. Timp. 450. So says Clark, in his account of the National Anthem (Lond. 1822, 8vo.); but this is disputed. See *N. & Q.*, 1st S. vol. iii. pp. 137, 412; and vol. x. p. 301.

1608. *Characters of Virtues and Vice*, by Joseph Hall. Lond. 8vo. The *first* English work in the form of Epistles. See the Preface; also Hayley's *Life of Cowper*, vol. i. p. 55.

—— *The Book of Common Prayer*, translated into Irish by William O'Donell, Archbishop of Tuam.—Printed in Dublin by John Francton.

1610. The *first* stone laid of the Bodleian Library. The *first* catalogue of the Bod. Library, published 1605, 4to. Timp. p. 454.

—— *First* English translation of Camden's *Britannia*. Ib. p. 455.

1611. The present English Translation of the Bible published. Folio.

1616. *April* 23. Died, William Shakspere, at Stratford-on-Avon (born Sept. 23, 1564); and the same day, Michael Cervantes (born Oct. 9, 1547), the author of *Don Quixote*, at Madrid.

1617. *May* 17. Died Jacob Augustus de Thou, whose celebrated library was sold 1677.

1620. *Novum Organon*, by Lord Bacon, folio, 1st edition. Timp. 467.

—— William Jansen Blaew, printer, at Amsterdam, made improvements in the construction of printing presses. Ib. 467.

1621. Printing introduced into Aberdeen.

—— *Anatomy of Melancholy*, published at Oxford by Democritus Junior, i.e. Robert Burton.

1622. John Baron Napier, of Merchiston, Scotland, the inventor of Logarithms, died. His *first* work on the subject was printed by Andrew Hart, Edinburgh, 1614, 4to. Timp. 471.

—— *Aug.* 23. *The certain News of the present Week*, small 4to, published; considered by some the *first* English newspaper. Ib. 471.

1623. The *first* folio of Shakespere's complete works, published by Isaac Jaggard and Edward Blount. The second folio was in 1632, and the third in 1665.

—— *Nov.* 9. William Camden died, aged 72.

1629. The *first* book printed in America (North) was the *Bay Psalm Book*, printed at Cambridge (Mass.). In Trübner's *Guide to American Literature* p. xxxix. the date is given 1640. *N. and Q.* Aug. 15, 1857.

1632. Book Catalogues *first* published in Ireland. Timp. 484.

1634. Flock or velvet paper for "hangings" patented in France by Jerome Lanyer. *Ab. of Spec. Print.* p. 28.

1639. Robert Barker (of London) printed for Charles I. a newspaper at Newcastle-upon-Tyne. The *first* provincial newspaper published in England. Timp. p. 494.

1653. *First* edition of Izaak Walton's *Compleat Angler*. Timp. p. 520.

1659. The *first* book printed in N. England, *The Freeman's Oath*, and an Almanack. Haydn. Townsend says 1638, at Cambridge, Mass.

1640. The Star Chamber abolished.

1640. Somner's *Antiquities of Canterbury*. 4to. Said to have been the *first* book published in England with an Appendix. *N. and Q.* 1st S. vol. xi. p. 301.

1644. *Areopagitica; a Speech of Mr. John Milton for the Liberty of Vnlicenc'd Printing, to the Parliaments of England*. London. Printed in the yeare 1644. An ably edited, neat and cheap reprint is given in Arber's series of *English Reprints*.

1657. *Biblia Sacra Polyglotta edidit Waltonus*. 6 vols. London. Folio. The *first* book published by subscription in England. Timp. p. 524.

1661. Franking Letters by Members of Parliament began; abridged in 1764; again, 1774; and done away with on introduction of penny postage in 1837.

—— The *first* Bible in America, printed at Cambridge. It was a translation into the Mohican dialect, made by the Rev. John Eliot; and Dr. Cotton Mather states that it was all written with one pen. Timp. 528.

—— *Jan.* 8. *Mercurius Caledonius*. The *first* newspaper of Scotch manufacture published at Edinburgh. Timp. p. 530.

1662. *The Book of Common Prayer*, revised by authority, called the *Sealed Book*.

1663. Sir Robert L'Estrange obtained the newly-created office of *Surveyor of the Imprimery and Printing Presses*. Ib. 553.

1664. *The Book of Common Prayer* in Welsh. 4to, black letter. About this time black letter began to give way to Roman type. Beza's *Bible* in small 4to. was one of the *first* works so printed, with small, neat woodcuts.

—— Poor Robin's Almanack *first* published.

1665. *The Philosophical Transactions*. The *first* published scientific periodical in England.

1666. *Sep.* 4. The Great Fire of London. Books to the value of over £200,000 in quires stored in the vaults beneath St. Paul's Cathedral, and in the adjoining warehouses, were destroyed.

1667. *The Empress of Morocco*, a tragedy by E. Settle, published. The *first* play illustrated with engravings. Timp. p. 548.

1673. The *first* almanack in England in the present shape. Compiled by Maurice Wheeler, Canon of Christchurch, Oxford; published at Oxford. Timp. p. 547.

1674. *Nov.* 9. Died John Milton.

1676. *First* book auction in England was Dr. L. Seeman's, and sold by William Cooper, bookseller, in Warwick Lane.

1677. *A Collection of the Names of Merchants living in and about the City of London.* Lond. 1677. Reprinted and edited by J. C. Hotten. Lond. 1863. 16mo. The *first* London Directory.

—— The *first* almanack published in Scotland—in Aberdeen by Mr. Forbes. Timp., p. 552.

—— A Type Foundry worked at Oxford. Ib., p. 552.

1681. *The Edinburgh True Almanack* first published. The *first* Scotch almanack about beginning of 17th century.

1683. Moxon. *Mechanick Exercises.* 4to. Published in 24 Nos. Hansard says about 1686. The *first* practical work on the mechanical art of printing. Savage, p. 9.

1688. *Historical Account of Books and Transactions of the Learned World.* Edinburgh. This was the *first* review of books published in Scotland (or in Great Britain). Timp. p. 571.

—— *First* book auction in Scotland by Andrew Anderson in Edinburgh.

1689. *Weekly Memorials, or an Account of Books lately set forth; with other Accounts relating to Learning.* The *first* English review commenced January 19th. Timp. p. 572.

1690. White paper *first* began to be made in England; all before was brown only.

1694. The last restrictive laws against the press expired, and and from this time it has generally been considered to be free. Timp. p. 577.

1699. *Telemachus*, by Fénélon *first* published (in 4 vols).

1701. A Bill brought into Parliament imposing a penny stamp duty on newspapers, but it did not pass into a law. Timp. p. 584.

—— Johannes Müller, pastor of the German Church at Leyden, devised a plan of printing by cementing the type at the bottom into a solid mass—in fact, stereotype. The *first* trial was made with a book of prayers printed by W. Müller (the inventor's son) this year. *Barbier's Catalogue*, No. 1316.

1704. The *first* newspaper printed in America, the *Boston News Letter*, by Bartholomew Green. Timp. p. 589.

1704. *Oct.* 28. Died John Locke (born 1632).

1709. *Daily Courant*, *first* daily paper in England, appeared every day except Sunday.

—— *Testamentum Novum Syriacum* Lud. Bat. 4to. The *first* book stereotyped. See report of the Baron De Westreenen de Tiellandt, at the Hague, 1833. Camus speaks of the attempts of Van der Mey in Holland in 1711, but did not know of this attempt in 1709; Ged's attempt in Edinburgh is said to have been made in 1725, but his *Sallust* was not published until 1744.

—— An Act of Parliament "for the Encouragement of Learning," giving an author fourteen years' title to his own writings, and claiming nine copies of every work for certain libraries. Previous to this Act the author's title was considered perpetual. Timp. p. 593.

—— No. 1. of the *Tatler*, by Sir R. Steele.

1711. No. 1 of the *Spectator*, by Addison.

1712. The newspaper stamp imposed—halfpenny on a half-sheet and one penny on a whole sheet: shortly after removed, but imposed again in 1725.

1713. The Clarendon Press, Oxford, opened, but the old imprint, E Theatro Sheldoniano, continued until 1759. Timp. p. 6.

—— *Dec.* 14. Died Rev. Thomas Rymer, compiler of the *Fœdera*, in 20 vols., folio, the first of which appeared in 1704.

1714. The *first* books of music published in America, by Rev. John Tofts, of Newbury, Mass. *N. and Q.* S. ii. vol iv. p. 105.

—— The *first* English Bible printed in Ireland, at Belfast, by John Blow.

1724. Benjamin Franklin worked in London as a journeyman printer: returned to America in 1726.

1728. The *first* paper mill in America, at Elizabethstown, N. Jersey. *N. and Q.*, S. ii. vol. iv. p. 105.

1731. *The Gentleman's Magazine*, commenced by Edward Cave, printer, at St. John's Gate, Clerkenwell.

1734. Dr. Sterne, Bishop of Clogher, gave £1,000 to Trinity College, Dublin, for the purpose of erecting a printing office.

1740. The *first* circulating library in London, by a bookseller, named Wright, No. 132, Strand. Timp. p. 664.

1744. Sallust. *Belli Catilinarii et Jugurthini historiæ.* Edinburghi, Guil. Ged, aurifaber Edinensis non typis mobilis, sed tabellis ut vulgo fieri solet seu laminis fusis excudebat. 1744. One of the earliest specimens of stereotype printing, by William Ged, a goldsmith, of Edinburgh.

1745. Died, Dr. Jonathan Swift, in Dublin (born in Dublin, November 30, 1667).

1746. The *Aberdeen Journal*, the *first* newspaper or periodical work north of the Frith of Forth. Timp. p. 674.

1758. *Virgilius*, 4vo., printed by Baskerville, Birmingham. His *first* issue, and the *first* work printed on wove paper.

1751. About this date bookbinders began to use *sawn-backs*, whereby the bands on which the book is sewn were let into the backs of the sheets, and thus no projection appears, as seen in all bindings of a previous date. It is supposed to have been *first* used by the Dutch. It soon superseded the old method. Bands were afterwards only used for school books. Previous to this time calf-gilt (see Dictionary) was the fashion, and open backs had been very little used.

1753, The British Museum established by Act of Parliament.

1754. *June. No.* 1 *Annual Register* printed by R. Dodsley.

1755. Smith's *Printers' Grammar.* The *first* work of the kind in English.

—— *First* edition of Dr. Johnson's *English Dictionary*, for which he received £1,575.

1756. From 1700 up to this date the yearly average of new books (including tracts) was 93. Timp. p. 697.

1757. Horace Walpole's private press at Strawberry Hill established.

1764. *January* 24. Harvard College, Cambridge, Mass., destroyed by fire, and the State Legislature immediately voted funds to erect a new building. The library contained, in 1858, 75,500 volumes. Guild's Librarian's Manual, p. 121.

1768. Circulating Libraries *first* established by Samul Fancourt, who died this year. Watt, *Bib. Brit.*

1769. The *Nautical Almanack* commenced by Dr. Maskelyne, continued by Government, and generally published *three* years in advance.

1770. Luckombe (Philip). *History and Art of Printing.* The most satisfactory work of the kind to be met with. Always quoted from by subsequent writers.

1774. Irish Newspapers *first* stamped.

1783. Logographic Printing (words cast in one piece) patented by H. Johnson and Jno. Walter of the *Times*. Soon disused. Haydn.

1784. Embossed Printing for the blind, invented by Valentine Hally. Townsend.

1790. *April* 17. Died, at Philadelphia, Benjamin Franklin; born at Boston, 17th Jan., 1706.

1798. Earl Stanhope perfected the press that bears his name. *Ab. of Specif. on Printing*, p. 22.

1800. Lithographic Printing invented by Johaan Aloys Senefelder.

1811. The sheet H of the April number of the *Annual Register*, the *first* work printed by a machine. Townsend.

1814. Nov. 28th. The *Times* printed by steam power; the *first* use of steam in printing.

1817. Lithographic printing introduced into England by R. Ackerman.

—— The *first* book printed by steam power was Dr. Elliotson's edition of *Blumenbach's Physiology*. *N. & Q.* March 22, 1856.

1827. Printing in raised letters for the blind. Haydn.

1828. Publication of the *British Almanac* by the Society for the Diffusion of Useful Knowledge. The first really useful almanac.

1834. The heavy tax on almanacs of 1/3 each abolished.

1844. *June* 6th. Patent (No. 10,219) of the Anastatic process of printing enrolled. (Communicated by James Woods).

1850. The first "Libraries Act" received the Royal assent, 14th of August this year; repealed in order to be amended 1855, and a new act passed. Amended by the act now in force (29 and 30 Vic., c. 114).

1856. The large coloured prints of the *Illustrated News* begin. Ib.

☞ All additions and corrections to this part will be found in the Appendix.

PART III.—USEFUL RECEIPTS.

" En un mot j'ai fait tous mes efforts pour douer des deux qualités qui constituent la seule excellence des ouvrages de ce genre, fort peu apprécités comme productions littéraires : l'ordre et l'extrême clarté du langage."—BONNARDOT'S *Essai*, *Preface*, p. iii.

PART III.—USEFUL RECEIPTS.

I. To remove Stains of Oil, Grease, Ink, &c.—Chlorine water, or a weak solution of chloride of lime, removes stains, and bleaches the paper at the same time, but this involves pulling the book to pieces. If the stains are small, they may be removed with a weak solution of chloride of lime—a piece, the size of a nut, to a pint of water, a camel's hair pencil, and plenty of patience.—Hannett's *Bibliopegia*, p. 390.

II. Another.—Spirits of salts, diluted with *five* or *six* times its bulk of water, applied to the spot, and after a minute or two washed off with clear water, removes stains of writing ink. Chlorine water, or solution of chloride of lime, is better and easier to manage.—*Ib.*, p. 390.

III. Another.—Oxalic, citric, or tartaric acid may be applied upon paper or plates, without fear of damage. These acids do *not* affect printing ink.—*Ib.*, p. 391.

IV. To remove Iron Stains.—Apply, *first*, a solution of sulphuret of potash (liver of sulphur), and afterwards one of oxalic acid. The sulphuret acts upon the iron, and renders it soluble in diluted acids. All solutions for taking out stains must be well washed out of the paper, or they will rot it.—*Ib.*, p. 391.

V. Grease or Wax Spots.—May be removed by washing the part with *ether*, *chloroform*, or *benzine*, and placing it between white blotting-paper; then pass a hot iron over it.—*Ib.*, *Ib.*

VI. Another.—A more expeditious, and by some thought the best way, is to scrape fine *pipe-clay*, *magnesia*, or *French chalk*, on *both* sides of the stain, and apply a hot iron above, taking *great care* that it be not too hot. The same process will remove grease from coloured calf; even if the spot be on the under side of the leather it may thus be clearly drawn right through.—*Ib.*, *Ib.*

VII. Another.—After gently warming the paper, take out all the grease you can with blotting-paper and a hot iron, then

dip a brush into *essential oil of turpentine*, heated almost to ebullition, and draw it gently over *both* sides of the paper, which must be kept warm. Repeat the operation until all is removed, or the thickness of the paper may render necessary. When all the grease is removed, to restore the paper to its former whiteness, dip another brush in ether, chloroform, or benzine, and apply it over the stain, *especially the edges* of it; this will not affect printers' or common writing ink.—*Ib.*, p. 392.

VIII. Removing Oil Stains from Books.—In *Notes and Queries*, for December 10, 1863 (p. 495), a correspondent, J. C. Lindsay, writing from St. Paul's, Minnesota, says, "The remedy is *sulphuric ether*. If the stains are extensive, I am in the habit of rolling up each leaf, and inserting it in a wide-mouthed bottle, half full of *sulphuric ether*, and shaking it gently up and down for a minute. On removal the stains will be found to have disappeared; the ether rapidly evaporates from the paper, and a single washing in cold water is all that is required afterwards.

"Mineral naphtha oil and benzine possesses the same qualities of dissolving tallow, lard, wax, or similar substances of this class. Naphtha is an excellent solvent, but unless exceedingly pure is apt to tint the paper. Ether and chloroform, although more expensive, are much more pleasant, efficient, and safe to use. Any operations with ether, chloroform, or benzine, should never be conducted by candlelight, as their vapour is apt to kindle even at several feet from the liquid."

IX. To Kill and prevent Bookworms.—Take 1 ounce of camphor, powdered like salt, 1 ounce of bitter apple, cut in halves, mix, and spread on the bookshelves, and renew every eight or ten months. (N.B.) If bitter apple (Colocynth) cannot be procured, use tobacco.—William Bates, in *N. & Q.*, Jan. 18, 1868.

X. Scent of Russia Leather.—This peculiar odour, which some persons like, but to many is very disagreeable, is given with Empyreumatic oil of the birch.—Hannett's *Bibliopegia*, p. 394.

XI. Perfume of Books.—Musk, with one or two drops of oil of Neroli, sponged on each side of the leaves and hung up to dry, will give a powerful odour. A more simple plan is, to place a vial of the mixture on the bookcase, or place there pieces of cotton impregnated with oil of cedar or of birch.

XII. Of Giving Consistency to Bad Paper.—Make a strong size, in proportion of one ounce of isinglass or gelatine to a quart of water, and boiled over the water; afterwards add a quarter of a pound of alum: when dissolved, filter through a sieve. The paper must be passed through the size at a heat wherein the hand may be held; then hung on lines to dry gradually; not exposed to the sun in summer, or a room too warm in winter: afterwards press.—*Ib.*, *ib.*, p. 393.

XIII. Polishing Old Bindings.—Take the yelk of an egg, beat it up with a fork, apply it with a sponge, having first cleansed the leather with a dry flannel. When the leather is broken, rubbed, or decayed, rub a little paste into the parts to fill up the holes, otherwise the glair would sink into them and turn them black. To produce a polished surface a hot iron must be passed over the leather.

XIV. Another.—The following is, perhaps, an easier, if not a better, method:—Purchase some "Bookbinders' varnish," which may be had at any colour shop, clean the leather well, as before, if necessary, using a little water to do so, but be sure to rub *dry* before applying the varnish, which may be done with wool, lint, or a very soft sponge. Be sure to rub *dry* before varnishing.—*N. & Q.*, S. ii., vol. x., p. 401.

XV. Another.—A little glue size, used very thin, is better than beeswax and turpentine. The very best is a varnish made in France, called "French Varnish for Leather," and is sold at fourteen shillings a pound. It may be had at Manders', in Oxford-street, or any good varnish maker's. There is a commoner sort, to be had at Reilly's varnish factory, 19, Old-street, Saint Luke's, at three and sixpence a pound.—*N. & Q.*, S. i., vol. ix., p. 423.

XVI. Varnishing Old Books.—A writer in *Notes and Queries*, S. ii., vol. ii., p. 155, says:—"Little can be done by compositions to preserve leathers; but, in some cases, varnish may tend somewhat to repel the action of the atmosphere and deleterious gases, but it is apt to harden the leather at the joints where the greater action takes place in opening a book. No doubt old bindings may be *furbished* up, but some composition to replace the unction dried out of the leather, without staining or injury, so as to render it pliable and soft, is still a desideratum. Want of ventilation does much harm. Books want air. The library of the *Athenæum* suffered so much some time ago from gas and heat, that the backs of calf bindings crumbled upon touching. Light, without injury to

colour—moisture, without mildew, and air without soot—are as necessary to a library as to a greenhouse."—LESLIE SEMMES, F.S.A.

London gas, which produces sulphurous and sulphuric acids in burning, is a great enemy to bookbinding. Libraries containing choice bindings should *never* be lighted with gas.

XVII. To CLEANSE WOOD BLOCKS.—M. Leblanc Hardel, printer, at Caen, by the advice of a chemist of that town, uses benzine instead of turpentine, and reports that it volatises more rapidly, does not gum up the type or injure the block; renders the face of the wood smooth, and consequently increases the fineness of the work produced. From the rapidity with which it drys it allows the formes to be washed without removing them from the press or machine.—Crisp's *Printers' Business Guide.*

XVIII. COPYING INK.—White purified honey, three parts; white glycerine, three parts; black or coloured ink, eleven parts: mix well, and let stand for a week. For very fine character two parts of glycerine and honey is sufficient.—*Ib.*

XIX. To REMOVE INK STAINS.—Muriate of tin, two parts, with double its quantity of water, applied with a soft brush, will remove stains. The paper must then be passed through cold water.—*Ib.*

XX. INK TO KEEP FROM FREEZING.—Add a few drops of brandy or other spirit. A little salt will prevent it from moulding. When ink is allowed to freeze or mould it loses its blackness or beauty.—*Ib.*

XXI. OLD WRITING, TO MAKE LEGIBLE.—In a pint of boiling water put six bruised gall-nuts, and let it stand for three days. Wash the writing with the mixture to restore the colour, and, if not strong enough, add more galls.

XXII. STRONG PASTE.—Add to two large tablespoonfuls of flour as much powdered rosin as will cover a farthing. Mix with strong beer, and boil for twenty minutes. To keep paste from moulding add 15 grains of corrosive sublimate to every half pint of paste made. This is poison.—*Ib.*

XXIII. To RENDER PAPER FIREPROOF.—A strong solution of alum will render it fireproof. Brown wrapping paper, saturated with a solution of half a pound of tungstate of soda, in a gallon of water, is rendered uninflammable.

XXIV. PAPER THAT RESISTS WATER.—By plunging unsized paper once or twice into a clear solution of mastic in oil of

turpentine, and drying it afterwards by a gentle heat, it can be made to resist moisture, and, without being transparent, has all the properties of writing paper, and may be used for that purpose. When warehoused it is secure from mould, mildew, mice, or insects.—Crisp's *Printers' Business Guide.*

XXV. VARNISH FOR MAPS AND DRAWINGS.—After being washed over with a solution of isinglass, or gelatine, dissolve 2 ounces of oil of turpentine with 1 ounce of Canada balsam, and apply with a soft brush.

XXVI. Two coats of isinglass, or gelatine alone, laid on with a camel's hair brush, will much improve a map or print.

XXVII. A thin solution of gutta percha run over maps improves them.

XXVIII. Parchment size, brushed over pencil-drawings, keeps them from rubbing.—*Ib.*

Common porter makes a capital fixer for pencil or chalk drawings, and gives them a pleasant tint as well.

XXIX. SOILED BOOKS.—In reply to a query in *Notes and Queries* relative to taking stains out of old books, the following advice is given by SHIRLEY HIBBERD:—"Take the book to pieces if much stained; if not, only take out the leaves that require cleaning. Lay a sheet or a few pages in a large earthenware dish, and press on them some boiling water. Let them lie for six or eight hours; then take them out and lay them between clean blotting paper till dry. A drop, or less, of muriatic acid may be added, but there is a risk in using it when the fabric is aged." Practice first with old fly leaves, to acquire experience in handling the wet paper.—*N. & Q.*, March 10, 1860, S. ii., vol. x., p. 186.

XXX. TO PREVENT COLOURS FROM SINKING OR SPREADING ON MAPS OR COMMON PAPER.—Wet the paper two or three times with a sponge dipped in alum water (3 or 4 ounces to a pint), or with a solution of *white size*, observing to dry it carefully after each coat. This tends to give lustre and beauty to the colours. The colours should also be thickened with a little gum water. Before varnishing maps after colouring them, two or three coats of clear size should be applied with a soft brush —the *first* one on the back.—Cooley's *Cyclop.*, p. 722.

PRINTS, *Ackerman's Liquor for.*—Take of the finest *pale glue* and *white curd soap*, 4 ounces; *boiling water*, 3 pints; dissolve, then add of *powdered alum*, 2 ounces. Used to size prints and pictures before colouring them.—Cooley, *Cyclop. Pract. Receipts*, p. 1072.

☞ Though the authority from which the receipts given is always stated, they have all been examined, and, in many cases, revised, by a practical chemist of great experience, who selected them from a very large number submitted to him as the cheapest, most easily applied, and effectual of the kind.

Many other useful receipts, on subjects similar to the preceding, will be found in Bonnardot's *Essai*, noticed in the Bibliographical list. A few additions, obtained after the part was printed, will be given in the Appendix, and referred to in the Index.

☞ *This space is left blank for Manuscript additions.*

PART IV.—TYPOGRAPHICAL GAZETTEER.

"It is, in fact, more difficult than some persons may be willing to believe, to ascertain with exactness the time when the Art of Printing was first introduced into the towns and villages of our own country. . . . Many of our towns produced nothing beyond posting-bills, law notices, and other broadsides until the beginning of the present century." — Cotton's *Typographical Gazetteer* (1869), Preface x.

PART IV.—TYPOGRAPHICAL GAZETTEER.

LIST OF PLACES WHERE PRINTING IS CARRIED ON IN GREAT BRITAIN, WITH THE DATE OF ITS INTRODUCTION.

☞ The following list is epitomised from the information given in Dr. Cotton's Typographical Gazetteer (editions of 1831 and 1856). It must be noted that when a — precedes the date, it means that it is the earliest year known to the author in which printing was executed at the locality named. The mark (H) denotes that the date was taken by Dr. Cotton from J. C. Hotten's Catalogues. The names of places in SMALL CAPITALS are omissions from, or additions to, Dr. Cotton's list; and those in *italics* are corrections of the dates in the same work. These are not put forward as being absolutely correct, but will assist those interested in tracing the development of the Typographic art in Great Britain.

Aberdar, *Glam.*, n.d.
Aberdeen, Abredonia, Aberdonia, or Abredea, 1625.
Aberfeldy, *Perth.*, 1841.
Abergavenny, *Mon.*—1827, 1677 (H).
Abertawy, Welsh name for Swansea, *Glam.*, 1818.
Aberystwith, *Card.*—1820.
Abingdon, *Berks.*, 1512 or 18 .
Abredonia, (Aberdeen), 1623.
Achill, (*Mayo*), 1837.
Alcester, *War.*—1803.
Aldershott, *Hants*, 1742.
Alfreton, *Derby.*, 1862.
Albani, S. (St. Alban's), *Beds.*, 1480.
Alnwick, *Northumb.*, 1800.
Alston, or Alstone, *Cumb.*, 1808.
Amythig, *see* Mythig, *i. e.*, Shrewsbury.
Andover, *Hants.*, 1834.
Andreapolis, (St. Andrews), some imprints, Sanctandrois. 1573.
Annan, *Dumf.*—1833.
Arbroath, or Aberbrothwick, *For.*, 1805.
Ardmacha (Armagh), *Arm.*, 175.
Ardnagles, (quære a pseudonym,) 1819.
Aorchfygoyma, (quære what?) 1567.
Arundel, *Surrey*—1756.
Ashford, *Mid.*—1855.
Austell, St., *Corn.*, 1820.

Bakewell, *Der.*—1824.
Bala, *Merion.*, middle of xviii. century, 1808.
Ballinakill, *Queen's Co.*, 1767.
Ballington, *Staf.*, 1830. (?)
Ballymena, *Ant.*—1862.
Banbury, *Oxf.*, 1843. (H)
Bandon, or Bandonbridge, *Cork*—1866.
Banff, *Banff.*, 1845.
Bangor, *Carnarv.*, 1806.
Barnard Castle, *Durh.*—1809.
Barnet, *Herts.*, 1816.
Barnsley, *York.*, 1809.
Barnstaple, *Devon.*, 1830.
Barrow, *Lanc.*, 1866.
Barton, *Linc.*—1813.
Basingstoke, *Hants*, 1808.
Bathonia, (Bath), *Som.*, 1702, 1673 ? (H)

Battle, *Sus.*—1821.
Beaminster, *Der.*—1864.
Beccles, Suf., 1853.
Bedale, *York.*, 1822.
Bedford, *Beds.*, 1785.
Beldornie Tower, *Isle of Wight*, 1840, private press.
Belfast, *Ant.*, 1694.
Belper, *Derby*, 1811.
Berkhamstead, *Herts.*—1794.
Bermondsey, *Sur.*, 1813.
Berwick-on-Tweed, 1759.
Beverley, *York.*, 1510.
Bewdley, *Worc.*, 1827.
Bicester, *Oxf.*, 1855.
Bideford, *Devon.*—1820.
Bingley, *York.*, 1852.
Birmingham, *War.*, 1716.
Birkenhead, *Chest.*, 1864.
Birr, or Parsonstown, *King's Co.*, 1810.
Bishop Auckland, *Dur.*—1819.
——— Stortford, *Herts.*, 1818.
Bishop Wearmouth, *Dur.*, 1825.
Bishopstone, *Sus.*, 1797, private press.
Blackburn, *Lanc.*—1795.
Blackley, *Lanc.*, 1791.
Bladon, (quære in *Ox.?*)—1796.
Blandford, *Dor.*, 1819.
Blithfield, *Staf.*, 1824, (private press.)
Blyth, *Northumb.*, 1818.
Bocking, *Essex*, 1785—90.
Bodmin, *Corn.*, 1793.
Bognor, *Sus.*, 1815.
Bolton, *Lanc.*, 1786. 1761?
Bonmahon, *Waterf.*, 1851.
Boroughbridge, *York.*, 1846.
Boston, Linc., 1787. 1761.
Bournmouth, *Hants*, 1858.
Bosworth, *Leic.*, 1775.
Bowden, *Ches.*, 1862.
Bradford, *York.*, 1788.
Braintree, *Essex.*—1843.
Brechin, *For.*, 1829.
Brecon, or Brecknock, *Breck.*, 1781.
Brentford, *Mid.*, 1794.
Bridgenorth, Shrop., 1797.
Bridgewater, *Som.*—1817.
Bridlington, *York.*—1821.
Bridport, Dors., 1795.
Brierley Hill, *Staf.*, 1852.
Brigg, *Linc.*, 1804.
Brighton, or Brighthelmstone, *Sus.*—1812.
Brill, *Buck.*, 1833.
Bristol, *Glouc.*, 1642. (?)
Brixham, *Der.*—1839.
Brixton, *Sur.*—1846.
Bromley, *Kent*—1805.
Brompton, *Mid.*, 1862.
Bromsgrove, *Wor.*—17—
Bromwich (West), *Staf.*, 1843.
Broxbourne, *Hert.*—1811.
Bryrmawd, *Breck.*, 1861.
Buckingham, *Buck.*, 1752.
Buckland, *Devon.*, 1765.
Bungay, *Suf.*, 1804.
Burnley, *Lanc.*, 1854.
Burnham, *Norf.*—1817.
Burnt-Island, *Fife*, 1866.
Burslem, *Staf.*, (circa end of 18 cent.)
Burton-on-Trent, *Staf.*—1813.
Bury, *Lanc.*, 1837.
Bury-St.-Edmunds, *Suf.*, 1717.
Buxton, *Derb.*, 1852.

Carleon, *Mon.*, 1731.
Caermarthen, *Carm.*, (Welsh, Caerfyrddin,) 1727.
Caertrangon, (Welsh name of Worcester.)
Caer Gaunt, (Welsh name of Cambridge.)
Caer Ludd, (Welsh name of London.)
Caernarvon, *Car.*, (Welsh name Caernarfon,) 1798.
Calne, *Wilts.*, 1828.

Calverley Hall, *Chesh.*, 1821, (private press.)
Camberwell, *Surrey*, 1829.
Campeltown, *Argyle.*, 1855.
Cantabrigia, Cambridge, *Cam.*, 1521.
Canterbury, *Kent*, 1549 or 1525.
Cardiff, *Glam.*—1809.
Carlisle, *Camb.*, 1746.
Carlow, *Carl.*, 1786.
Carrick-on-Suir, *Tip.*, 1796.
Cashel, *Tip.*—1827.
Castlebar, *Mayo*, 1852.
Castle Dorington, *Leic.*, 1834.
Castleton, *Derby.*, 1760.
Castleford, *York.*, 1865.
Cavan, *Cavan*, 1860.
Castle Douglas, *Kircudbrt.*
Chard, *Som.*—1815.
Chatham, *Kent*, 1813.
Chelmsford, *Essex*, 1730.
Chelsea, *Mid.*, 1745.
Cheltenham, *Glouc.*, 1803.
Chelwood, *Som.*, 1848. (H)
Chepstow, *Mon.*—1806.
Chester-le-Street, *Durh.*—1825.
Chertsey, *Sur.*—1792.
Chesham, *Bucks.*—1818.
Chester, *Ches.*, 1656.
Chesterfield, *Derby.*—1774.
Chichester (Latin, Cicestria), *Sus.*, 1724.
Chippenham, *Wilts.*, 1721.
Chipping-Norton, *Oxf.*, 1814.
Chiswick, *Mid.*, 1811.
Chorley, *Lanc.*, 1821.
Christchurch, *Hamp.*, 1792.
Chudleigh, *Devon.*, 1851.
Cirencester, *Glouc.*, 1779.
Clapham, *Sur.*—1840.
Clerkenwell, *Mid.*—1819.
Clevedon, *Som.*, 1860.
Clifton, *Som.*—1830.
Clipstone, *North.*, 1799.
Clonmel, (in Irish Cluain Meala,) *Tipp.*, 1804.
Cockermouth, *Cumb.*, 1819.
Coleford, *Glouc.*, 1862.
Colchester, *Essex*, 1648.
Coleford, *Som.*, 1859.
Coldstream, *Berwick.*—1846.
Coleraine, *Londonderry*, —1852.
Coleshill, *War.*—1816.
Colyton, *Devon.*—1826.
Congleton, *Ches.*, 1800.
Consell, *Durh.*, 1860.
Corby Castle, *Cumb.*, 1834. p. press.
Corcagia, Cork, (in Irish Corcuigh,) *Cork*, 1644.
Coventry, *War.*, 1690 or 1692; recent, 1720.
Cowbridge, *Glam.*—1771.
Cranbrook, *Kent*, 1803.
Crediton, *Devon.*, 1775.
Crewe, *Ches.*, 1863.
Crewkerne, *Som.*—1788.
Crieff, *Perth.*, 1774.
Crocsoswalt, ? Oswestry, 1790.
Croydon, *Sur.*, 1704. (H)
Crughywell, or Crickhowell, *Breck.*—1843.
Crumlin, *Mon.*, 1862.
Cupar-Angus, *Perth.*, before 1838.
——— Fife, *Fife.*—1863.

Dalry, *Ayr.*, 1802.
Darlington (*see* Grange).
Dartford, *Kent*—1832.
Dartmouth, *Devon.*—1821.
Darton, *York.*—1807.
Daventry, *North.*; 1755—? 1685. (H)
Dawlish, *Devon.*, 1856.
Deal, *Kent*—1802.
Deddington, *Oxf.*—1825.
Denbigh, (Welsh Denbych,) *Denb.*—1813.
Deptford, *Kent*, 1793.
Derbia, Derby, *Derby*, 1719.
Dereham, *Norf.*—1834.

Deretend, or Deritend, *War.*, 1791.
Derry, *see* Londonderry.
Devizes, *Wilts.*, 1775.
Devonport, (formerly Plymouth Dock,) *Devon.*—1796.
Dewsbury, *York.*—1828.
Dingwall, *Ross.*, 1843.
Diss, *Norf.*, 1864.
Dock—? Plymouth Dock, 1811.
Dolgelly, or Dolgellau, *Merion.*, 1809.
Doncaster, *York.*, 1724.
Doolish, *I. of Man*, 1846.
Dorchester, *Dorset.*—1713—? 1664.
Dorking, *Sur.*,
Dover, *Kent*, 1787.
Douglas, *I. of Man*, 1789.
Downpatrick, *Down*, 1803.
Drogheda, *Louth*, 1772—1757.?
Dromore, *Tyrone*, 1808.
Driffield, *York.*, 1856.
Dublinum, (Dublin,) 1551.
Dudley, *Worcst.*, 1794.
Dumbarton, *Dum.*—1851.
Dumfries, *Dum.*, 1718.
Dunbar, *Had.*, 1812.
Duncairn, *Antrim*, 1850, p. press.
Dundalk, *Louth*,—1810.
Dundee, *For.*, 1763.
Dunfermline, *Fife.*—1811.
Dungannon, *Tyr.*, 1817.
Dungarvan, *Wat.*, 1840.
Dunstable, *Bed.*, 1801.
Durham, Latin Dunelmia, *Durh.*, 1733.

Easingwold, *York.*, 1852.
Eaton, *Not.*—1828.
Eastbourne, *Sus.*, 1819.
Eboracum, York, *York.*, 1509.
Eccles, *Lanc.*, 1853.
Edinburgum, Edinbruchium, or Aneda, Edinburgh, Gaelic Dun-Edin, Dun-Eidean, Dun-Eidin, Dun-Aodian, Dun-Eadeuin, Edin Bruach, Nairn-Eduin, Nain-Eduin, 1507.
Edgware, *Mid.*, 1859.
Edmunds (St.), Bury, *see* Bury.
Egham, *Sur.*—1793.
East Grinstead, *Sus.*, 1865.
Elgin, *Elgin*, 1622.
Enfield, *Mid.*, 1794.
Ennis, *Clare*, 1780.
Epsom, *Surrey*, 1746.
Etona, Eton, *Bucks.*, 1607.
Etruria, *Staff.*, 1787.
Evesham, *Worcst.*, 1791.
Ewood Hall, near Halifax, *York.*, n. d.
Exeter, *Devon.*, 1648. (H)
Exmouth, *Devon.*—1824.
Exonia, *see* Exeter.

Fakenham, *Norf.*—1863.
Falkirk, *Stirl.*, 1779.
Falmouth, *Corn.*, 1753.
Farringdon, *Berks.*, 1798.
Farley Hill, near Reading, *Berks.*, 1820.
Farnham, *Sur.*, 1820.
Farnworth, *Lanc.*, 1860.
Faversham, *Kent*, 1770.
Fermoy, *Cork*, 1806.
Fersfield, *Norf.*, 1736.
Filey, *York.*, 1856.
Finsbury, *Mid.*, 1659.
Fleetwood, *Lanc.*, 1659.
Folkestone, *Kent*,—1800.
Fort (the), *Glouc.*, n. d., p. press.
Forres, *Elgin.*, 1837.
Framlingham, *Suf.*, 1834.
Frogmore Lodge, near Windsor, *Berks.*, before 1809.
Frome, *Som.*, 1796.

Gainsborough, *Linc.*, 1776.
Galashiels, *Selk. & Roxb.*, 1838.

Galway, *Galway*, 1806.
Gateshead, Durh., 1816.
Gateside, *Renfrew.*, 1654.
Gillingham, *Dorset.*, 1816.
Gippesvicum, (Ipswich,) *Suf.*, 1584.
Glasgow, *Lanark.*, (the first newspaper,) 1715.
Glastonbury, *Som.*, 1839.
Glossop, *Derby.*, 1859.
Gloucester, *Glouc.*, 1720.
Goole, *York.*, 1863.
Gosport, *Hants.*, 1708.
Goudhurst, *Kent*, 1836.
Grange, (near Darlington,) *Durh.*, 1768.
Grantham, *Linc.*, 1791.
Grasmere, *Westm.*, 1809.
Gravesend, *Kent*, 1797.
Greenock, *Renfrew.*, 1802.
Greenwich, *Kent*, 1596: recent, 1816.
Grimsby, *Linc.*—1810.
Guernsey, Isle of,—1824?
Guildford, *Sur.*, 1666.

Hackney, *Mid.*, 1811.
Haddington, Had., 1813.
Hadleigh, *Suf.*, 1853.
Hadsham, Sus., 1828.
Hagley, *Worc.*, 1763.
Hafod, *Card.*, 1807.
Hadsham, *Kent*, n.d.
Halesworth, *Suf.*, 1807.
Halifax, *York.*, 1761.
Halstead, *Essex*, 1854.
Hamilton, *Lanark.*, 1820.
Hammersmith, *Mid.*—1827.
Hanley, *Staf.*, 1801.
Harborough, (Market,) *Leic.*, 1661, (H) 1731.
Harlow, *Essex*, 1805.
Hartford, *Huntd.*, ? 1801.
Hart Hill, *Ches.*, 1796.
Harrowgate, 1836, 1846.
Harrow, *Mid.*—1853.
Hartlepool, *Durh.*—1834.
Harwich, 1784.
Hastington, *Lanc.*, 1827.
Hastings, *Sus.*, 1797.
Havant, *Hants.*, 1817.
Haverhill, *Suf.*, 1823.
Haverford-West, (Welsh Hwlffordd,) *Pemb.*—1813.
Hawick, *Rox.*, 1784.
Hayling, *Hamp.*, 1842.
Hebden-Bridge, York.,—1844.
Helens (St.), *I. of Wight*, 1833.
Helston, *Corn.*, 1798.
Helier (St.), *Jersey*, 1826.
Hemel Hempstead, *Herts.*, 1859.
Henley-in-Arden, *War.*, 1790.
——— *on Thames, Oxf.*, 1780.
Hereford, *Heref.*, 1729.
Hertford, *Herts.*, 1777.
Heywood, *Lanc.*—1842.
Hexham, *Northumb.*—1850.
Hinckley, *Leic.*, 179—.
High Wycombe, *see* Wycombe.
Hitchin, *Herts.*, 1827.
Holbeach, *Linc.*—1846.
Holt, *Norf.*, 1800.
Holyrood House, in Edinburgh, *Mid-Lothian*, 1687.
Holywell, Flint., 1810.
Honiton, *Devon.*, 1819.
Horncastle, *Linc.*—1807.
Hornsley, *Mid.*, 1866.
Hornsea, *York.*, 1863.
Howden, *York.*, 1796.
Huddersfield, *York.*, 1838.
Horsham, *Sussex*, 1862.
Hull, or Kingston-on-Hull, *York.*, 1749.
Huntingdon, *Hunt.*—1812.
Huntly, *Aberdeen*, 1863.
Hyde, *Kent*, 1815.
Hyde, *Ches.*—1853.

Idle, *York.*, 1825.
Ilfracombe, *Devon.*—1824.
Ilkestone, *Derby.*, 1853.
Ilkey, *York.*, 1861.

Ilminster, Somerset., 1832.
Invergordon, *Ross.*, n. d.
Inverness, *Inver.*, 1774.
INVERARY, *Str.*, 1752.
Ironbridge, *Shrop.*—1813.
IRONVILLE, *Derby.*,—1854.
Irvine, *Ayr.*, 1820.
Isle of Man, 1769.
Islington, *Mid.*, 1743.
Ives (St.), *Corn.*, 1720.
——— *Hunt.*, 1788.

JARROW, *Durh.*—1865.
Jedburgh, *Rox.*, 1824.
Jersey, 1798.

(Many works are written with a C for K. K was not a letter of the Celtic alphabet; both characters are signs of the one sound.)

Keighley, *York.*—1854.
Keith, *Banf.*, 1744.
Kells, *Meath*—1849.
Kelso, *Rox.*, 1782.
Kendal, *West.*, 1731.
Kenilworth, *War.*, 1777.
Kensington, *Mid.*, 1819.
Kentish Town, *Mid.*, 1821.
Keswick, *Cumb.*—1809.
Kettering, *Northamp.*—1815.
Kidderminster, *Worcest.*, 1791.
Kilkenny, *Kil.*, 1646.
Kilmarnock, *Ayr.*, 1783.
Kinsfauns Castle, *Perth.*, 1785 or 6.
Kingsbridge, *Devon.*—1819.
Kingsbury, *Mid.*, 1781.
Kingston, the name of 12 towns, 1617, query.
——— on-Thames, *Surrey*, 1848.
———-on-Hull, see *Hull.*
Kington, *Heref.*, 1793.
Kinsale, *Cork*, 1832.
Kirkbride, *Cumb.*, 1711.
Kirkby - Lonsdale, *Westm.*, 1801.
——— Moorside, *York.*—1812.
Kirkaldy, *Fife.*, 1833.
Kirkcudbright, Kirk.—1841,
Kirkham, *Lanc.*, 1790.
Knaresborough, *York.*, 1769.
Knowsley, *Lanc.*, 1846, p. press.
Knutsford, *Ches.*, 1864.

Laycock, *Wilts.*, 1806.
Ladiston, *Westmeath*, 1820., p. press.
Lambeth, *Surrey*, 1572.
Lancaster, *Lanc.*, 1775.
Launceston, *Corn.*, 1700.
LANGPORT, *Somerset.*, 1841.
Leamington, *War.*, 1781.
Leatherhead, *Surrey*, 1738, p. press.
Leeds, *York.*, 1710.
Leek, Staf., 1829.
Leicester, *Leic.*, 1710.
LEIGHTON - BUZZARD, *Beds.*, 1860.
Leigh, *Lanc.*, 1852.
Leith, *Mid-Lothian*, 1653, (1st newspaper in Scotland.)
Leominster, Heref., 1786.
Lerwick, *Shetland Isles*, 1862.
Lewes, Sussex, 1742.
Lichfield, *Staf.*, 1702.
Limerick, *Lim.*, 1730.
Lincoln, *Linc.*, 1699.
Lindfield, *Sussex*—1827.
Lisburn, *Antrim*, 1847.
Liskeard, *Corn.*—1820.
Littlemore, *Of.*, 1848.
Liverpool, *Lanc.*, 1713.
Llandovery, (Welsh Llanymdyffri,) *Caenar.*, 1771.
Llandridol, *Radnor.*, 1817.
Llandudno, *Caernar.*,—1862.
Llanelly, *Caermar.*, 1848.
Llanfyllin, or Llaneyllin, *Mon.*—1818.

Llangollen, *Denby*, 1860.
Llanidloes, *Mon.*—1820.
Llanrwst, *Denby*, 1826.
Llanymdyffri, *see* Llandovery.
Londinum, (London,) 1474.
London Bridge, *Mid.*, 1629 to 1670.
Londonderry, *Londonderry*—1794.
Longford, *Long.*, 1810.
Lonsdale, *Westmor.*—1825.
Lostwithiel, *Corn.*—1832.
Loughborough, *Leic.*, 1793.
Loughrea, *Gal.*, 1834.
Louth, *Linc.*, 1807.
Lowestoft, *Suf.*, 1848.
Ludlow, *Shrop.*, 1719.
Lusk, *Dub.*—1861.
Luton, *Beds.*, 1855.
Lustleigh, *Devon.*, 1786, p. press.
Lutterworth, *Leic.*—1833.
Lyme Regis, *Dorset.*—1824.
Lymington *Hants.*, 1798.
Lynn Regis, *Norf.*, 1730.

Macclesfield, *Ches.*, 1803.
Machynlleth, *Mon.*—1807.
Madeley, or Madeley Market, *Shrop.*, 1774.
Maidenhead, *Berks.*—1817.
Maldon, *Essex*—1826.
Mallow, *Cork*, 1824.
Malton, *York.*, 1850.
Malvern, *Derby.*, 1846.
Manchester, Mancunium, *Lanc.*—1607.
Man, Isle of—1785.?
Mansfield, *Nott.*, 1785.
Marazion, or Market Jew, *Corn.*, 1845.
Margaret St., at Cliffe, *Kent*, 1803.
Margate, *Kent*—1790.
Market Harborough (*see* Harborough).
——— Rasen, *Linc.*, 1856.
Market Weighton, *York.*, 1454.
Maryborough, *Queen's County*, 1825.
Matlock, *Derby.*—1827.
Melksham, *Wilts*—1835.
Melton Mowbray, *Leic.*—1819.
Merthyr-Tydfil, or Maergowmeon, *Glam.*, 1809.
Middlehill, *Worc.*, 1824, (Sir ThomasPhillips,—p. press.)
Middleton, *Lanc.*, 1857.
Milborne Port, *Somerset.*, 1774.
Milton Ernis, *Beds.*, 1719.
Mitcham, *Surrey*, 1840.
Mold, (in Welsh, Wyddgrug,) *Flint.*, 1835.
Monaghan, *Monaghan*, 1796.
Monmouth, *Mon.*, 1830.
Montrose, *For.*, 1784.
Moreton-in-Marsh, *Glouc.*, 1858.
Morpeth, *Northumb.*—1840.
Mountmelick, *Queen's County*, 1843.
Mousley, *Surrey*, temp.Q.Eliz.
Mullingar, *Westmeath*, 1835.
Mythig, (Welsh for Shrewsbury, which see.)

Nairn, *Nairn*, 1842.
Nantwich, *Ches.*, 1787, 1775.
Neath, *Gtam.*, 1828.
Nenagh, *Tip.*, 1838.
Neots, St., *Hunt.*, 1815.
Newark-upon-Trent, *Nott.*, 1788.
Newberry, *Bucks.*, 1779.
Newcastle, *Caermar.*, 1862.
Newcastle-Angus, *For.*, 1817.
———-upon-Tyne, *Northb.* 1711, 1639, 1590.—Cotton.
Newcastle-under-Lyne, *Staf.*, 1817.
Newport, *Mon.*, 1826.
——— *I. of Wight*, 1790.

Newport - Pagnell, *Bucks.*, 1801.
——— Pratt, *Mayo*, 1812.
Newry, *Down*, 1761.
Newton Abbot, *Devon.*, 1830.
Newtown, *Mont.*, 1860.
Northallerton, *York.*, 1791.
Northampton, *North.*, 1720.
Northwick, *Ches.*, 1840.
Norton Hall, *Northamp.*, 1830, p. press.
Norwick, *Norf.*, 1795.
Nottingham, *Nott.*, 1710.

Oakhampton, *Devon*—1843.
Oban, *Argyle.*, 1859.
Oldham, *Lanc.*—1817.
Omagh, *Tyr.*, n. d.
Ormskirk, *Lanc.*, 1806.
Ossett, *York.*, 1864.
Oswestry, *Shrop.*, 1811.
Otley, *York.*, 1813.
Oundle, *Northamp.*, 1812.
Oxford, Oxonia, *Oxford.*, 1481, (*see Appendix.*)

Paddington, *Mid.*—1813.
Paington, *Devon.*—1848.
Paisley, *Renf.*, 1769.
Pateley-bridge, *York.*, 1863.
Parsonstown, formerly Birr. *King's Co.*, 1810.
Peebles, *Peebles.*, n. d.
Pembroke, *Pemb.*, 1800, p. press.
Penheale, *Corn.*, 1830.
Penrith, *Cumb.*, 1798.
Penryn, *Corn.*, 1814.
Penzance, *Corn.*, 1800.
Perte, in Gaelic Peairt, *Perth.*, 1774.
Peterborough, *North.*, 1759.
Peterhead, *Aberd.*, 1820.
Petersfield, *Hants.*, 1807.
Petherton, South, *Somerset.* —1840.
Petworth, *Sussex*, 1839.
Plymouth, sometimes Plymouth Dock, *Devon.*, 1763.
Pontefract, *York.*, 1777.
Pontypool, *Monmouth.*, 1759.
Poole, *Dorset*, 1820.
Portland, *Dorset.*, 1807.
Port Glasgow, *Renf.*, 1857.
Portsea, *Hants.*—1797.
Portsmouth, *Hants.*, 1751.
Portsoy, *Banff.*, 1856.
Poughnell, *Shrop.*, 1799.
Preston, *Lanc.*, 1678.
Prior Park, *Somerset.*, 1839.
Prittlewell, *Essex*, 1824, p. press.

Rainham, or Raynham, *Norf.*, 1791—1807.
Ramsay, *I. of Man*, 1767.
Ramsgate, *Kent*, 1785.
Reading, *Berks.*, 1696.
Redditch, *Worc.*, 1859.
Redruth, *Corn.*, 1814.
Reigate, *Surrey.*—1843.
Retford, *Nott.*—1806.
Rhayader, *Radnor*, 1861.
Rhyl, Flint., 1850.
Richmond, Surrey—1825,—1805.
——— *York.*, 1814.
Ringwood, *Hants.*, 1827.
Ripon, *York*, 1801.
Rivenhall, *Essex*, 1831.
Rochdale, *Lanc.*, 1714.
Rochester, *Kent*, 1768 (H) 1648?
Romford, *Essex*, 1812.
Romsey, *Hants.*, 1791.
Rosanna, *Wicklow*, 1810, p. press.
Roscrea, *Tipp.*, 1786.
Ross, *Hereford.*—1818.
Rotherham, *York.*—1816.
Roundwood, *E. Wicklow*, 1810.
Royton, *Lanc.*, 1854.
Royston, *Camb. or York*, 1669? 1825.

Rugby, *Warwick.*, 1807.
Rugeley, *Staff.*—1843.
Runcorn, *Ches.*—1854.
Ruthin, *Denby.*, 1816.
Rydal Mount, *West.*, 1839, p. press.
Ryde, *I. of Wight*—1840.
Rye, *Sussex*—1853.

Saffron-Walden, *Essex*, 1842.
Salford, *Lanc.*, 1812.
Salisbury, *Wilts.*, 1715.
Salop, Shrewsbury, *Shrop.*, 1704.
Sandgate, *Kent*—1824.
Sandhurst, *Berks*—1845.
Scarborough, *York.*, 1815.
Selby, *York.*, 1860.
Selrirk, *Selkirk*—1855.
Sevenoaks, *Kent*, 1813, 1753?
Shaftesbury, *Dorset.*, 1818.
Shebbear, *Devon.*, 1851.
Sheerness, *Kent*, 1858.
Sheffield, *York.*, n. d.
Shepton Mallet, *Somer.*—1812.
Sherborne, *Dorset.*, 1736.
Shields (North), *Northumb.*, 1789.
——— (South), 1802.
Shoreham, *Sus.*, n. d.
Sidmouth, *Devon*—1810,
Sittingbourne, *Kent*—1853.
Skibbereen, *Cork*, 1820.
Skipton, *York.*—1824.
Sleaford, *Linc.*, 1825.
Sligo, *Sligo*—1824.
Southampton, *Hants.*, 1768.
South-Molton, *Devon*, 1789.
Southport, *Lanc.*, 1844.
Southwell, *Notts.*—1838.
Southwick, *Notts.*, 1840, p. press.
Southwold, *Suf.*—1819.
Spalding, *Linc.*—1810.
Speenhamland, or Speen, *Berks.*—1835.
Spilsby, *Linc.*, 1820.
Stafford, *Staff.*—1814—1795.
Staines, *Mid.*, 1836.
Stamford, or Stanford, *Linc.*, 1695—1712.
Stanford (the name of 8 parishes in England), 1812.
Staleybridge, *Lanc.*, 1860.
Staplehurst, *Kent*, 1860.
Stockport, *Ches.*, 1792.
St. Helen's, *Lanc.*, 1855.
St. Helier's, *Jersey*, 1813.
St. Pierre Port, *I. of Guernsey*, 1789.
Stirling, *Stirling.*, 1826.
Stoke Park, *Bucks.*, 1794, p. press.
Stonehaven, *Kincard.*, 1845.
Stonehouse, *Devon.*—1819.
———, *Glouc.*, 1839.
Stoney-Stratford, *Bucks.*, 1823.
Stonor, *Oxf.*, 1581; p. press.
Stourbridge, *Worc.*—1789.
Stourport, *Worc.*, 1808.
Stowe Bardolph, *Norf.*, 1847; p. press.
Stow-on-the-Wold, *Glouc.*, —1861.
Strabane, *Tyrone*, 1783.
Stranraer, *Wig.*, n. d.
Stratford, *Essex*, 1858.
Stratford-on-Avon, *War.*, 1745.
Stratton, *Corn.*, 1836.
Strawberry Hill, *Mid.*, p. press.
Stroud, *Glouc.*, 1815, 1803.
Sudbury, *Suff.*—1797.
Sunderland, *Dur.*, 1781.
Sutton, *Sur.*—1862.
Sutton-in-Ashfield, *Notts.*, 1846.
Swansea, *Glam.*, 1800.
Swindon, *Wilts.*, 1854.
Tadcaster, *York.*—1855.
Tamworth, *Staff.*—1785.
Tavistock, *Devon.*, 1525—1857.

Taunton, *Somer.*, 1708? 1732.
Teignmouth, *Devon.*—1810.
Tenby, *Pemb.*, 1846.
Tetbury, *Glouc.*, 1805.
Tewksbury, *Glouc.*, 1644?—1790.
Thame, Oxf.—1856.
Thames, (the River,) *Mid.*, 1683, 1704—39, 40, 79, and 1814.
Thirsk, *York.*—1797.
Thornbury, *Glouc.*, 1739.
Thurles, *Tipp.*, early in 19th centy.
Tiverton, *Devon.*, 1790.
Todmorden, *Lanc.*—1857.
Torquay, *Devon.*—1830.
Totham (Gt.), *Essex*, 1834.
Totness, *Devon.*—1814.
Tottenham, *Mid.*—1813.
Tralee, *Kerry*, 1834.
Treffynnon, (Welsh for Holywell,) *Flint.*, 1834.
Trefriew, *Caern.*, 1815.
Trevecka, , 1766.
Trowbridge, *Wilts.*, 1719,
Truro, *Cam.*, 1801.
Tuam, *Gal.*, 1810.
Tullamore, *King's*, 1810.
Tunbridge Wells, *Kent*, 1780.
Twickenham, *Mid.*,—1816.

Ulveston, *Lanc.*, 1805.
Upton-upon-Severn, *Worc.*, 1836.
Usk, *Mon.*—1855.
Uttoxter., *Staff.*—1836.
Uxbridge, *Mid.*, 1789.

Ventnor, *I. of Wight*—1860.
Vigornia, *see* Worcester.

Wakefield, *York.*, 1740.
Wales, the first book in Welsh, 1546.
Wallingford, *Berks.*—1855.
Walsall, *Staff.*, 1794.
Walsham (North), *Norf.*—1827.
Waltham Abbey, *Essex*—1863.
Wangford, *Suff.*, n. d.
Ware, *Herts.*—1828.
Warminster, *Wilts.*—1803.
Warrington, Lanc., 1712.
Warwick, *War.*, mid. of 17th centy., 1649.
Watchett, *Somerset.*—1830.
Waterford, *Wat.*, 1651.
Watford, *Herts.*—1828.
Wednesbury, *Staff.*—1813.
Wellingborough, *North* —1821.
Wellington, *Shrop.*, 1811, 1107.
Wells, *Somerset.*, 1718? 1806.
Welshpool, *Mont.*—1827.
Wem, *Shrop.*, 1818.
Westerham, *Kent*—1833.
Weston-Super-Mare, Somerset.—1843.
Wetherby, *York.*, 1857.
Wexford, *Wex.*, 1810.
Weybridge, *Surrey*—1809.
Weymouth, *Dorset.*, 1790.
Whetburn, *Linlithgow*, 1816, p. press.
Whitsable, *Kent*—1864.
Whitburn, *Dur.*, 1797.
Whitby, *York.*, 1892.
Whitechurch, *Shrop.*—1822.
———— many in Eng. and Ireland—1832.
Whitehaven, *Cumb.*, 1752.
Wick, *Caith.*, 1836.
Wigan, Lanc., circa 1760.
Wight, Isle of, 1782.
Wigton, *Wig.*—1807.
Willington, *Somerset.*, 1860.
Wilton, *Wilts.*, 1784.
Winchester, *Hants.*, 1545, 1682, 1724.
Windermere, *West.*, 1857.
Windsor, *Bucks.*, 1783.

Winterton, *Linc.*—1804.
Wisbeach, *Camb.*, 1721.
Witham, *Essex*—1810.
Whitney, *Oxf.*—1818.
Woburn Abbey, *Bed.*, p. press.
Wokingham, *Berks.*,—1843.
Wolverhampton, *Staff.*, 1755.
WONSTON, *Hants.*, 1841.
Woodbridge, *Suff.*, 1771.
Woodbury, *Devon.*—1811.
Woodstock, *Oxf.*—1789.
Woolwich, *Kent*—1842.
Wokington, *Camb.*, 1805.
Worcester, *Wor.*, 1548, 1558—1708.
WORCESTER, *Wor.*, 1658, 1708.
Worthing, *Sussex*—1814.
Wotton-under-Edge, *Glouc.*, 1704.
Wrexham —Welsh, Ngwrecsam, *Denb.*, 1742.
Wycombe, High or Chipping, *Bucks.*, 1773, p. press.
Wyddgmg, (Welsh name for Mold,) *Flint.*, 1835.
WYNMDHAN, *Norf.*,—1860.

Yarmouth (Gt.), *Norf.*, 1757.
————(South), *I. of Wight*, —1808.
Yeovil, *Somerset.*, 1736.
Youghal, *Cork*, 1784.

PART V.
BOOKSELLERS' DIRECTORY.

LONDON—PROVINCIAL—
FOREIGN—AMERICAN.

Some preface is necessary to this part of the "Handy-Book," the utility of which will, it is hoped, be admitted by all book lovers.

"A Book-worm," in *Notes and Queries*, Ser. i., vol. xii. p. 47, (July 21st, 1855,) asks for a reference to a list of dealers in old books, resident out of the metropolis, and remarks that "the utility of such a list to persons "engaged in collecting for any particular object or course "of reading is so obvious that, if it does not already exist, "may I ask the help of 'N. & Q.' towards its formation."

The editor, in a note, says he does not know of the existence of any such list; and, "recognizing the utility of it," offers to insert such a list if furnished to him.

In the same volume, in the number for August 11th, the editor gives a list such as "Book-worm" asks for. Twenty-seven places in Great Britain and Ireland are given, with the names and addresses of sixty-nine booksellers, of whom twenty-eight published catalogues; and at page 242 of the same vol. (Sept. 29th,) the list is continued, naming twelve towns with thirty-seven booksellers, of whom nine printed catalogues. Of the towns mentioned six are names of places that did not appear in the first list; making a total of thirty-three towns with a list of a hundred and four booksellers, thirty-seven of whom publish catalogues. The list was not afterwards added to in *Notes and Queries*.

At the request of many book-lovers, the following list is given, though still necessarily incomplete—notwithstanding those most interested (the dealers) were applied to through *Notes and Queries* to furnish the required information, to which very few responded. The present list is mainly due to the kindness of correspondents who have forwarded from their localities such information as they were able to give.

Besides the lists in "N. & Q." referred to above, an attempt was made in the "Booksellers' Directory" (London, Hodson, 1855); and later, a person desirous of making such a list, gave the idea up as impracticable, without a personal visit, to each town.

It is to be hoped, if a second edition of this work is called for, the dealers themselves will furnish the information: the publication of which is so obviously to their advantage.

PART V.—BOOKSELLERS' DIRECTORY.

☞ It is to be noted that the following list is intended only as a List of Dealers in Old Books, and no attempt has been made to include Publishers, or those who confine themselves to the new book retail trade. The list is alphabetical, both in regard to localities and names, the only exception being, that the London list, as the most important, precedes all others.

The asterisk before the name denotes those who publish Catalogues.

LONDON.

Alexander, S., 42, Kingsland-road.
* Allen, E. G., 12, Tavistock-row, Covent-garden, W.C.
Allen, T., 432, Euston-road, N.W.
* Amer, W., Lincoln's Inn Gate, Carey-street, W.C.
* Arthur, T., 45, Booksellers'-row, Strand, W.C.
* Asher & Co., 13, Bedford-street, Covent-garden, W.C.
* Aston, J., 8, Vinegar-yard, Covent-garden, W.C.
* Bain, J., 1, Haymarket, S.W.
Baines, T., 8, Victoria-terrace, Belsize, N.W.
* Baker, T., 20, Goswell-road, E.C.
* Barnes, O., Upper-marsh, Stangate-street, Lambeth.
* Barthes & Lowell, 14, Great Marlborough-street, W.
* Bartlett, W. H., & Co., 186, Fleet-street, E.C.
* Batsford, H. T., 52, High Holborn, W.C.
* Beet, T., 15, Conduit-street, Bond-street, W.
* Bickers & Son, 1, Leicester-square, W.C.
Bohn, H. G., 18, Henrietta-street, Covent-garden, W.C.
* Bond, W. H., 8, Bell-yard, Temple-bar, W.C.
* Boone, T. & Son., 29, New Bond-street, W.
* Booth, L., 307, Regent-street, W.
Bosworth, T., 198, High Holborn, W.C.
* Bowden, A. J., 128, Gray's Inn Road, W.C.
Brickman, E. R., 18, Lamb's Conduit Passage, W.C.
Brinkman, E., 2, Chadwell-street, E.C.
Brown, J., 35, High Holborn, W.C.
* Brown, J., 366, Kingsland-Road, E.
* Brown, W., 237, Upper-street, Islington, N.
* Bull, Simmons & Co., 9, Wigmore-street, W.
* Bumpus, E., 5 & 6, Holborn Bars, E.C.
Bumpus, J., 158, Oxford-street, W.
Bumpus, T. B., 2, George-yard, Lombard-street.
* Bumstead, G., 12, King William-street, Strand, W.C.
Burdekin, R. H., 97, Upper-street, Islington, N.

LONDON—*continued.*

* Butterworth, H. & Co., 7, Fleet-street, E.C.
Bye, W., 105, Old-street, St. Luke's, E.C.
* Caulfield, W., 6, Gray's Inn Passage, W.C.
* Cawthorn & Hutt, 24, Cockspur-street, S.W.
Clark, H., Great Turnstile, Holborn, W.C.
* Coleman, J., 22, High-street, Bloomsbury, W.C.
* Coomes, M., 141, Regent-street, W.
* Crampton, F. R., 352, Walworth-road, S.E.
* Daniell, E., 53, Mortimer-street, W.
* Darling & Co., 22, Little Queen-street, Lincoln's-inn-fields.
* Davies, G. A., 417, Oxford-street, W.
* Davis & Son, 57, Carey-street, W.C.
* Dickinson, R. D., 92, Farringdon-street, E.C.
* Dulau & Co., 37, Soho-square, W.
* Edwards, F., 83, High-street, Marylebone, W.
* Elkins, R., 27, Lawrence-road. Bow.
* Ellis, F. S., 33, King-street, Covent-garden, W.C.
Emery, A., 1, Webber-street, S.E.
* Fennell, J. H., 8, Clarence-place, Clapton-square, Hackney.
Garmeson, J., 9, Temple-street, Whitefriars, E.C.
Gilbert, S. & T., 4, Copthall-buildings, E.C.
Gladding, J. & Son, 13, Paternoster-row, E.C.
* Gladding, R., 76, Whitechapel-road, E.
* Glaisher, G., 9, Bloomsbury-street, W.C.
* Glaisher, W., 265, High Holborn, W.C.
Glennie, G. R., 5, Edgware-road, W.
Grattan, H. H. G., 4, Booksellers'-row, Strand, W.C.
Green, J., 7, West-street, Seven Dials, W.C.
* Hamilton, C., 10, Duke-street, Adelphi, W.C.
* Hamilton, W. A., 243, King-street West, Hammersmith, W.
* Harper, W., 32, Tabernacle-walk, E.C.
* Harvey, F., 4, St. James's-street, Piccadilly, S.W.
* Hearl, G., 51, Booksellers'-row, Strand, W.C., and 164, Pentonville-road, N.
* Heath, W., 497, Oxford-street, W.C.
Herbert, C., 1, Jerusalem Passage, Clerkenwell, E.C.
* Hill, C. J., 518, Oxford-street, W.C.
* Hill, H., 1a, Holywell-street, Strand, W.C.
* Holmes, P., 6, Booksellers'-row, Strand, W.C.
* Hotten, J. C., 74, Piccadilly, W.
* Howard & Son, 114, Holborn-hill, E.C.
Hughes, J., 107, Blackfriars-road, S.E.
* Husk, C. F., 24, Haymarket, S.W.
* Hyde, W., 55, Mortimer-street, Cavendish-square.
Irvine, A., 28, Upper Manor-street, Chelsea.

LONDON—*continued.*

Jarvis, J. W., 15, Charles-square, Hoxton, N.
Johnston, W. H., 407, Strand, W.C.
Jones, J. E., 12, Eversholt-street, N.W.
Jones, T., 91, Aldersgate-street, E.C.
* Kimpton, H. H., 82, High Holborn, W.C.
* Kimpton, J., 303, Oxford-street, W.
* Kimpton, R., 31, Wardour-street, W.
Lewis, H. K., 136, Gower.street, W.C.
* Lilly, J., 17 & 18, New-street, and 5a, Garrick-street, Covent-garden, W.C.
* Lincoln & Son, 462, Oxford-street, W.C.
* Lumley, E., 514, Oxford-street, W.C.
* Maggs, U., 7, Church-street, Paddington, W.
* Mason, A., 3, Booksellers'-row, Strand, W.C.
Mason, W., 8, Booksellers'-row, Strand, W.C.
Maurais, C., 2 Goodge Street, Tottenham Court-road.
Mazzoni, G., 14, Bozier's-court, Oxford-street, W.
Mazzoni, Mrs., 25, Endell-street, Bloomsbury, W.C.
Miers, W. J., 4, Lamb's Conduit-passage, W.C.
* Millard, T., 38, Ludgate-hill, City, E.C.
* Miller, J., 7, Green-street, Leicester-square, W.C.
Miller, W., 20, Horton-road, Hackney, N.E.
* Molini & Green, 27, King William-street West, Strand, W.C.
* Mudie, C. & Co., corner of Museum-street, W.C.
Murcott, C., 28, Endell-street, Bloomsbury, W.C.
Myers, J. M., 13, Duke-street, Aldgate, E.C.
* Nattali & Bond, 23. Bedford-street, Covent-garden, W.C.
Newman, J., 235, High Holborn, W.C.
* Noble J., 312, Strand, W.C.
* Nock, S. & B., 16, Bloomsbury-street, W.C.
* Nutt, D., 270, Strand, W.C.
Oddy, R. J., 47, High-street, Islington, N.
* Palmer, S., 20, Catherine-street, Strand, W.C.
* Parsons, E., 45, Brompton-road, S.W.
Pearson, E., 36, St. Martin's-court, W.C.
Pearson, J., 15, York-street, Covent-garden, W.C.
* Pedder, W., 13 & 24, Booksellers'-row, Strand, W.C.
Pettit, J., 528, Oxford-street, W.C., and 182, High-street, Camden Town, N.W.
* Pickering, B. M., 196, Piccadilly, W.
* Poole, J., 15 & 38, Booksellers'-row, W.C.
* Quaritch, B., 15, Piccadilly, and Castle-street, Leicester Square, W.
* Reeves & Turner, 196, Strand, & 100, Chancery-lane, W.C.
Rimell, G., 131, Hampstead-road, N.W.

LONDON—*continued.*

Rimell, J., 400, Oxford-street, W.
* Roche, J., 1, Southampton-row, Holborn, W.C.
Roques, P. A., 51, High Holborn, W.C.
* Rowsell, J., 9, King William-street, Strand, W.C.
* Sage, J., 4, Newman's-row, Lincoln's Inn Felds, W.C.
Salkeld, J., 1, Orange-street, Red Lion-square, W.C.
* Sandell & Smith, 136, City-road, E.C.
* Saunders, J., 22, Little Queen-st., Lincoln's Inn Fields, W.C.
* Sedgwick, D., 93, Sun-street, Bishopsgate, E.C.
* Skeffington, W., 163, Piccadilly, W.
* Smith, W. H. & Son, 184-7, Strand, W.C.
* Smith, F. A., 36, Soho-square, W.
* Smith, J, 2, Oxford-street, Whitechapel, E.
Smith & Co., 27, Chancery-lane.
Solomon, S., 37, Duke-street, Aldgate, E.C.
* Sotheran & Co., 136, Strand, and 42, Charing-cross, W.C.
* Spon, E. & F. N., 48, Charing-cross, S.W.
* Stark, J. M., 10, King William-street, West Strand, W.C.
* Stevens & Haynes, 11, Bell-yard, Temple-bar, W.C.
* Stevens & Sons, 119, Chancery-lane, W.C.
Stevens, H., 4, Trafalgar-square, W.C.
* Stewart, C. J., 11, King William-street, Strand, W.C.
* Stibbs, E. W., 32, Museum-street, W.C.
* Stockley, G., 88, Drury-lane, W.C.
* Sugg, H., 32, Henrietta-street, Covent-garden, W.C.
* Toovey, J., 177, Piccadilly, W.
* Trübner & Co., 60, Paternoster-row, E.C.
* Truelove, E., 256, High Holborn, W.C.
* Tuckett, J., 66, Great Russell-street, W.C.
* Walford, Brothers, 320, Strand, W.C.
* Waller, J., 58, Fleet-street, E.C.
Westell, J., 549, Oxford-street, W.C.
* Wheldon, J., 4, Paternoster-row, E.C., and 58, Great Queen-street, Lincoln's Inn Fields, W.C.
White, T., 44, Booksellers'-row, Strand, W.C.
* White, D., 22, Coventry-street, Haymarket, W.
* Whittingham, A., 417, Oxford-street, W.
* Wildy & Sons, Lincoln's Inn Gateway, Carey-street, W.C.
Williamson, W. J., 12a, Vinegar-yard, Drury-lane, W.C.
* Wilson, J., 93, Great Russell-street, W.C.
Witham, J., 205, Gray's Inn Road, W.C.
Woodroffe, J. B., 40, Cranbourne-street, W.C.
Yates, W., 149, Goswell-street, E.C.

PROVINCIAL.

ABERDEEN.

Adams, J.
Brown A. & Co.
Middleton, G.
Milne, A. & R.
Murray, J.
Smith, L.

ABINGDON.

Payne & Son.

ASHBY-DE-LA-ZOUCH.

Barker, J., Market-street.

ASHTON-UNDER-LYNE.

* Burton, M.
Bleasdale, J.

AYLESBURY.

Taylor, J.

BARNSTAPLE.

Hearson, T.

BARTON-ON-HUMBER (HULL).

* Ball, H. W., Market-lane.

BASINGSTOKE.

Jacob, C. J.

BATH.

* Davies, J,
Fry, —, Corridor, Pulteney Bridge.
Fryer, J., 38a, Broad-street.
* Gregory, W. B.
* Pickering, W. & E., Bridge street.
Peach, R. E.

BEDFORD,

Hockliffe, E.

BELFAST.

Gibson, —, Castle-lane.
M'William, —, Smithfield.
Greer, W. H., 31, High-street.
Mullan, —, Donegal-place.

BEVERLEY.

Kemp & Son.

BIRMINGHAM.

* Brough, William, Paradise-street.
* Cadby, J. H. W., 74, New-street.
Coolin, W., 2, Constitution-hill.
* Cornish, Brothers, 37, New-street.

PROVINCIAL—BIRMINGHAM—*continued.*

Cornish, W., 6, Union-passage.
Hitch, A., 46, Snow-hill.
* Hobson, J., 2, Cherry-street.
Lowe, C., 1, Ann-street.
Palmer, J, 71, New-street.
Pass, J., 56, Hill-street.
* Sackett & Edmunds, 11, Bull-street.

BLACKBURN.

Denham, R., Market.

BOLTON.

Winterburn, G., Deansgate.

BRADFORD.

Dalby, W., Ivegate. Waterhouse, —, Northgate.

BRECHIN.

Inverarity, J.

BRIDGWATER.

Graham, A.

BRIGHTON.

Beal, G., 207, Western-road.
Beals, J., 53, East-street.
Button, —, St. James-street.
Cartwright, J. W.
Cullis, —, Western-road.
* Smith, W. J.. 43, North-street.
Treacher, H. & Co.
Verrall, —, 15, Prince Albert-street.

BRISTOL.

* George, W., 29, Bath-street.
* Jeffries, C. T., & Son, Redcliff-street.
* Kerslake, T., 3, Park-street.
* Lasbury, O., 10, Park-street.
Mack, W., 38, Park-street.
Prescott, T. C., Upper-arcade.
Quick, W., 91, Redcliff-street.
Wills, H., 28, Lower-arcade.

BUCKLEY, MOLD.

Nixon, E.

BURSLEM.

Jones, D.

PROVINCIAL—*continued.*

BURY.

Vickerman, H., Union-square.

CAMBRIDGE.

Johnson, E., 30, Trinity-street.
Macmillen & Co., 1, Trinity-street.
Metcalfe, W., Green-street.
Wallis, H. W., 24, Sidney-street,

CARLISLE.

Barnes, S. T. Mason J. C.

CHELTENHAM.

Norton, W., 16, Clarence-street.
Pink, J. W., 20, Pittville-street.
Williams, G. A., & Son, 393, High-street.
Williams, —, Winchcomb-street.

CHESTER.

Edwards, J. W. P., St. Werburgh-street.
Parry & Son, 98, Eastgate-street.

CHICHESTER.

Mason & Wilmshurst. Wilmshurst, J.

CHRISTCHURCH (HANTS).

White & Son.

COATBRIDGE, N.B.

Craig, W.

COCKERMOUTH.

Wake, H. T.

COLERAINE.

Gaw, J.

COWES (WEST), ISLE OF WIGHT.

Smith, J. Hall, 96, High-street.

CRIEFF, N.B.

McNab, J.

DARTMOUTH.

Cranford, R.

DERBY.

Clayton, M., 40, Queen-street.
Clulow, E., & Son, 36, Victoria-street.
Harwood, J., 14, Corn-market.

PROVINCIAL—*continued.*

DEVIZES.

Clarke, C. W., 31, Market-place. Colwell, J.

DEVONPORT.

Spry, J. R. H.

DORKING.

Clark, R. J.

DOVER.

Harvey & Hemmin.

DROGHEDA.

Hamilton & Co.

DUBLIN.

* Carson Brothers, 7, Grafton-street.
* Connolly, T., 10, Upper Ormond-quay.
* Kelly, W. B., 8, Grafton-street.
* O'Daly, John, 9, Anglesea-street.

DUDLEY.

Millichip, J., 13, Wolverhampton-street.

DUNDEE.

Montgomery, G. Shaw, F.

DURHAM.

Slack, J.

EDINBURGH.

Braidwood, J., 26, George-street.
Cameron, R.
Cameron & Finlay.
Edmonston & Douglas.
Elliot, A.
Grant, R., & Son.
Green, W., 8, Macnab-street.
Livingstone, E & S., 41, Nicholson-street.
* Maclachlan & Stewart, 64, South-bridge.
Maclaren, J.
* Miller, J. M., 2, Lindsay-place.
Ogle & Murray.
* Paterson, W., 74, Princes-street.
Seton & Mackenzie.
* Stevenson, T. G., 22, South Frederick-street.
Stillie, J., Princes-street.
Thin, J., 55, South-bridge.

PROVINCIAL—*continued.*

ELY.

Creak, W. B., High-street.
Hills, T. A., & Son, Minster-place.

ELGIN, N.B.

Ferrier, J. S.

EXETER.

Edwards, W, 3, Little Queen-street.
Eland, H. S., 24, High-st. * Roberts, W., High-st.

FOLKESTONE.

Simpson, W., 24, Sandgate-street.

GAINSBOROUGH.

Amcoats & Co.

GALWAY.

Connolly, T. F.

GLASGOW.

Brown, J., & Son
Burnet, J.
Cameron & Co., 88, West Nile-street.
Gowanloch, R.
Hadden, J., Sauchiehall-street.
Hopkins, H.
Love, A., 15, Nelson-street.
McCallum, J., 75, St. George's-place.
Maclehose, J.
Morison, T. D., 8, Bath-street.
* Pryde, J., 215, Sauchiehall-street.
Russell, J., 210, Buchanan-street.

GOSPORT.

Palmer, T., Upper South-street.

GREENOCK.

McKelvie, J.

HALIFAX.

King, F. Stocks, A., 11, King's Cross-street.

HASTINGS.

Barwick, A., 29, Robertson-street.

HAVERFORDWEST.

Potter, E. J.

HECKMONDWIKE.

Clegg & Co.

PROVINCIAL—*continued.*

HELSTON.

Cunnack, J.

HEREFORD.

Colwell, E.
Davies, T. T., 1, High-street. Jakeman, E.K.

HUDDERSFIELD.

Woodcock, W. H.

HULL.

Ball, H. W., Barton-on-Humber.
Brown, A., 3, Prospect-street.
* Holditch, C. W., 14, Queen-street.

HUNTINGDON.

Edis, R.

INVERNESS, N.B.

Melven & Mackenzie. * Noble, J., 98, Castle-street.

IPSWICH.

Glyde, J., jun.
* Reed & Barrett, 31, Cornhill.
Scoggins, J.

JEDBURGH.

Easton, W.

KELSO.

Rutherfurd, J. and J. H.

KETTERING.

Pollard, C., High-street.

KIDDERMINSTER.

Hayes, J., 50, New-road. Sutton, T., 91, Oxford-street.

KILKENNY.

Nicholson, W.

KIRCALDY.

Brison, J.

LEAMINGTON.

Blackburne, C. F., 39, Bath-street.
Dew, G. F.
Wippell, H.

LEEDS.

Beaumont, —, Covered Market, Kirkgate.
Bell, —, Covered Market, Kirkgate.
Cross, J., 2, Commercial-street.
* Fentiman & Sons, Albion-street.

PROVINCIAL—LEEDS—*continued.*

Greenwood, A., 5, Central Market.
May, —, Covered-market, Kirkgate.
Milligan, D., Covered-market, Kirkgate.
Peacock, —, Covered-market, Kirkgate.
Shaw, —, Covered-market, Kirkgate.
Wood, W., 16 and 17, Market-street, Kirkgate.

LEEK.

Hallowes, E.

LEICESTER.

* Findley, George, 89, High-street.

LICHFIELD.

Lomax, T. G.

LINCOLN.

Akrill, C., 259, High-street.

LIVERPOOL.

* Howell, E., 26, Church-street.
Philip, Son, & Nephew.
Potter, W., Exchange-street East.
Wood, W., 101, Great George-street.
* Young, Henry, South Castle-street.

LONDONDERRY.

Devlin, —, Newmarket-street.
Kearsnay, P.
Montgomery, —, Bishop-street.

LOUTH.

Burton, T. S., 95, Eastgate.

LOWESTOFT.

Abbot, S. F. Crisp, A., & Son.

LUTTERWORTH.

Bottrill, F., High-street.

LYMINGTON.

King, E., High-street.

MANCHESTER.

Anderson, J. T.
Ashworth, —, Bank, King-street.
Battle, F., Smithfield-market.
Batty, D., 9, Fennel-street.
Beard, B., 15, Long Millgate.
Burge, R., 15, Princes-st., and 15, Lower Moseley-st.

PROVINCIAL—MANCHESTER—*continued.*

Burge, R., jun.
Cornish, J. E., 22, Lower Moseley-street.
Forrest, H. R., 58, Lower King-street.
Gent, L. C.
Hale & Rowarth, 52, Cross-street.
* Hayes, T., 49, Cross-street.
* Hayward, T,, 31, Oxford-street, St. Peter's.
* Heywood, J., Deansgate.
Jackson, F. M., Portland-street.
Johnson, T., 24, Corporation-street.
Leech, J., 22, Brown-street.
Ogden, J., 97, Oxford-street, St. Peter's.
Palmer & Howe.
Slater, E., Market-street.
* Sutton, T., 91, Oxford-street, St. Peter's.
* Wilson, T., 9, Bury New-road.
Wolfenden, A., Ashton-street, London-road.
Wroe, J., 51, Oxford-street, St. Peter's.

MARKET DRAYTON.

Locket, J., High-street.

MONTROSE.

Walker, G.

NEWARK.

Lineham, A., 44, Castle-gate.

NEWCASTLE-UPON-TYNE.

Charlton, E.
Cornish, T.
Dodd, W., Bigg-market.
Robinson, R., Pilgrim-street.
Rutland, G., Blackett-street.

NEWPORT (MON).

Hughes, J.

NEWRY.

Warnock, J., & Co.

NORTHALLERTON.

Vasey, J.

NORTHAMPTON.

Abel & Sons. Dorman, M.
* Taylor, J., & Son, 22, Gold-street.

NORWICH.

Miller, S.

PROVINCIAL—*continued.*

NOTTINGHAM.

Stevenson, J. W., New Basford.

OSWESTRY.

Lewis & Owen, Leg-street. Roberts, J. Askew, Bailey-head.

OXFORD.

Acock, J. A.
Gee, W. H., 117, High-street.
* Laycock, T.
Parker, J., & Co.
Richards, W. J.

PENZANCE.

* Kinsman, J, 2, Chapel-street.

PETERBOROUGH.

Clarke, J. A., Market-place. Clarke & Son.

PETERSFIELD.

Duplock, G., High-street.

PLYMOUTH.

Cann, M., Tavistock-road.
* Doidge, J. S., Union-street.
Forward, M., Elrington-street.
Sellick, J.

PORTSEA.

Bowyer, J., 43, St. James's-street.
Griffin & Co., 2, The Hard.

PORTSMOUTH.

Batchelor, T., 50, High-street.

PRESTON.

Akeroyd, J.
Dobson, W. & J.
Halewood, W., 153, Adelphi-street.
Robinson, H., 80, Church-street.

RAMSGATE.

Wilson, S. R.

READING.

* Blackburn, C. F., 25, Minster-street.
Golder, J, 48, Market-place.

PROVINCIAL—*continued.*

RICHMOND (YORKSHIRE).

Spencer, T.

ROCHDALE.

Hargreaves, J.

ROCHESTER.

Reynolds, G.

RYDE.

Gibbs, E. & M. A., Union-street.
Mason, J.

RYE (SUSSEX).

Watson, W.

ST. NEOTS.

Emery, F.
King, C., Eynesbury. Tomson, D. R.

SALISBURY.

Brown & Co., New-canal.

SANDGATE.

Stace, R.

SCARBOROUGH.

Ainsworth, J., 25, Queen-street.
Linn, J., Market-hall.
Marshall, —, Market-hall.
* Wrigley, J., 3, Newborough-street.
* Yule, J. Westborough.

SHEERNESS.

Cole, J.

SHEFFIELD.

* Harward, R., 122, Barker's-pool.
Ingram, D. T.
Lee, —, Norfolk Market-hall.
Pearce, H., 39, High-street.
Rodgers, T., Post-office-corner.
* Thornhill, E. H., 36, Wicker.

SHERBORNE.

Kingdon, E. M., Cheap-street.

SHREWSBURY.

Bickley, T. W. Sandford, J. O., High-street.

SIDMOUTH.

Culverwell, C.

PROVINCIAL—*continued.*

SOUTHAMPTON.

Fletcher, J., 30, Hanover-buildings.
James, T., 27, Above Bar.

SOUTHSEA.

Baldock, C. F., 62, Wish-street.

STIRLING.

Miller, A., 1, Port-street.

STOCKPORT.

Dooley, H.

STRABANE.

Gillispie, —.

STRATFORD-ON-AVON.

Adams, E.

SUDBURY.

* Wright, J., Market-hill.

TAUNTON.

Fellay, —.
May, F.

TAVISTOCK.

Robjohns, W.

TEIGNMOUTH.

Carpenter, J. T.
Fielding, C.

TONBRIDGE.

Snelling, J.

TROWBRIDGE.

Diplock, J.

TRURO.

Heard & Sons.
Hugham, W. J.

UCKFIELD.

Prince, C. L.

WAKEFIELD.

Hicks & Allen.
* Ridge, T. Corn-market.

WALLINGFORD.

Payne, W.

WALSALL.

Stimpson, R., 5, Church-hill.

WARWICK.

Cooke, H. T., & Son.

WATERFORD.

Burns, —, Bakehouse-lane.
Croker, W., The Mall.

PROVINCIAL—*continued.*

WEDNESBURY.

Hillier, J, J., 42, Lower High-street.

WELLINGTON (SALOP).

Leake, T., Church-street. * Partridge, J, New-street.

WESTON-SUPER-MARE.

Gooch, B.

WIGTON.

Hoodless, H.

WINCANTON.

Sweetman, G.

WINDSOR.

Roberts, A., 39, Sheet-street.

WITHAM.

Deacon, A.

WOLVERHAMPTON.

Barford & Newitt, 35, Queen-street.
Norton, B., 74, Darlington-street.

WOODBRIDGE.

Loder, J.

WORCESTER.

Coombs, J., 77, High-street. Deighton & Son.
Eaton & Son. Jones, C., High-street.

YORK.

* Burdekin, —, Market-place. * Chapman, W., Minster-gate.
Peacock, G., 3, St. Paul's-square.
Sampson, J., 15, Low Ousegate. Sessions, W.

FOREIGN.

AMSTERDAM.

* Müller, F. Seyffardt, —.

ARNHEIM (NETHERLANDS).

Nijhoff, J. A.

AUGSBURG.

* Fidelis Butsch Sohn. Windprecht, J.

BASLE.

Schneider, F.

FOREIGN—*continued.*

BERLIN.

Adolf, W., & Co.
* Amsler & Ruthardt.
Asher, A., & Co.
* Benzian, J., 19a, Grosse Hamburger-strasse.
Calvary, S., & Co.
* Friedländer, R., & Sohn, 101, Friedrichs-strasse.
Gsellius, —.
Hirschwald, —.
Kampffmeyer, T.
Mai, E.
Puttkammer & Mühlbrecht.
* Stargardt, J. A.
Weber, W.

BOULOGNE.

Merridew, H. M.

BONN.

Cohen & Sohn.
Lempertz, M.
Marcus, A.

BRESLAU.

* Friedrich, G., 2, Ursuliner-strasse.
Maske, L. F.
Schletter, —.

BRUSSELS.

Claassen, F.
Muquardt, C.
Trigt, G. A. van.

CARLSRUHE.

* Bielefeld, A.

CHUR *or* COIRE (SWITZERLAND).

Sprecher, J. A.

COLOGNE.

Heberle, J. M.

COPENHAGEN.

Lind, T.
Reitzel, C. A.
Salomon, A. G.
Wolff, A. J., & Co., Skindergade 2.

CRACOW.

Friedlein, D. E.

DANTZIG.

Bertling, T.

DELFT.

Moone Bzn, J.

DRESDEN.

Naumann, J.

ERLANGEN.

Besold, E.

FLORENCE.

* Bocca, Frères.
* Loescher, H.

FOREIGN—*continued.*

FRANKFORT-AM-MAINE.

Baer, J.
Goar, J., St.

GENEVA.

Georg, H.

GHENT.

Clemm, F.
Camille Vyt.

GÖTTINGEN.

* Vandenhoeck & Ruprecht.

THE HAGUE.

Nijhoff, M.

HALLE.

Graeger, C.
Schmidt, —.
Lippert, —.
* Mühlmann, R., 14, Barfüsser-strasse.

HAMBURGH.

Dörling, F.

HANOVER.

* Rumpler, C.

HEIDELBERG.

Carlebach, E.

JENA.

Doebereiner, C.
Frommann, E.

KIEL.

Maack, G.

LAUSANNE.

* Allenspach, J., rue Escaliers du Marché.

LEYDEN.

Brill, E. J.

LEIPZIG.

Apitzsch, R.
* Brockhaus, F. A.
Danz, A.
Durr, Alphons.
Fritzsche, H.
* Hartung, H., 7, Goethe-strasse.
Heyne, E.
Hinrichs, —.
* Kirchhoff & Wigand, 7, Marien-strasse.
* Kohler, K. F.
* List und Francke, 15, Universitats-strasse.
Schulz, O. A.
* Teubner, B. G.
Weigel, R.
* Weigel, T. O.
* Wurzner, A., Bosen-strasse 10.

FOREIGN—*continued.*

LUND.

Gleerup, C. W. K.

LYONS.

Scheuring, —.

MILAN.

Laengner, Schiepatt.

MÜNCH.

Ackermann, T.

MUNICH.

Rosenthal, L.

NAPLES.

* Detken & Rocholl. * Dura.

NORDHAUSEN.

Förstemann, F.

NÖRDLINGEN (BAVARIA).

Beck, —.

PARIS.

Aubry, Aug., Séguier 18.
* Bachelin-Deflorenne, quai Malaquais 3.
Baillière, J. B., et Fils, Hautefeuille 19.
Barraud, A., Seine 18.
Baur, J., et Détaille, rue des Beaux Arts 10
Beaufort, E., Cardinal Fesch 57 et 59.
Béchet, J., quai St. Michel 19.
Bossange, G., et Co., quai Voltaire 25.
* Claudin, —, rue Guénégaud 3.
* Delaroque, aine, quai Voltaire 21.
Delaroque, jeune, quai Voltaire 1.
* Demichelis, J., Mauduit, et Durnerin, rue St. André des Arts 33.
Durand, A., et Pedone —, Lauriel, rue Cujas 9.
Franck, A., rue Richelieu 67.
Gauthier-Villars, quai des Augustins 55.
Gouin, E., quai des Grands Augustins 25.
* Labitte, A., rue de Lille 4.
* Liepmannssohn et Dufour, rue des Saints Pères 11.
Pincebourde, René, rue Richelieu 78.
* Porquet, C., quai Voltaire 1.
* Potier, —, quai Malaquais 3.
Rapilly, —, quai Malaquais.
* Reinwald, C., rue des Saints Pères 15.
Rothschild, J., rue St. André des Arts 43.

FOREIGN—PARIS—*continued.*

* Rouquette, —, passage Choiseul 85.
Savy, F., Hautefeuille 24.
* St. Denis et Mallet, quai Voltaire 27.
* Taranne, —, rue Cassette 33.
* Techener, L., rue de l'Arbre Sec 52.
* Thorin, E., rue de Medicis 7.
* Tross, rue Nve. des Petits-Champs 5.
* Voisin, A., rue Guénégaud 25.
* Willem, —, rue des Beaux Arts 8.
* Xavier, —, rue du Banque.

POSEN.

Jalowicz, J.

PRAGUE.

Credner, F. A., Alstadt, Grossen Ring 548.
Haerpfer, F.

REGENSBURG.

Manz, G. J.

ROME.

Spithöver, J.

ROTTERDAM.

Dunk, J. H. Hengel, Van, & Eeltjes.

ROUEN.

Le Brument.

ST. PETERSBURG.

Issakoff, J.

STOCKHOLM.

Bergegren, E. T.

STRASBURG.

Noiriel, J.

STUTTGART.

Gutekunst, H. G. * Scheible, J.
Steinkopf, F.

TOURNAY.

Casterman, H.

TÜBINGEN.

Heckenhauer, J, J.

TURIN.

Bocca, Frères. Loescher, H.

UTRECHT.

Beijers, J. L. Kemink & Zoon.

VENICE.

Libreria alla Fenice. Münster, H. F. & M.

FOREIGN—*continued.*

VERONA.

Drucker & Tedeschi. Münster, H. F.

VIENNA.

Gerold, Carl, & Son, Stefansplatz 12.
Helf, C. Wallishausser, —.

WARSAW.

Orgelbrand, S.

ZURICH.

Antiquariat, Scheizerisches. * Hanke, F.

AMERICA, NORTH and SOUTH, including the BRITISH POSSESSIONS and WEST INDIA ISLANDS. —ASIA, including BRITISH INDIA.—AFRICA.—AUSTRALIA, &c.

AMERICA, North and South, including the BRITISH POSSESSIONS *and* WEST INDIA ISLANDS.

ALBANY (*New York, U.S.*).—Munsell, Joel.
BOSTON (*Mass., U.S.*).—De Vries, Ibarro, & Co.; Little, Brown, & Co.; W. H. Halliday & Co.
CHICAGO (*Illinois, U.S.*).—Griggs & Co.
CINCINNATI (*Ohio, U.S.*).—Burgheim, M. & R.; R. Clark & Co.
HALIFAX (*Nova Scotia*).—Creighton, A. & H.
HAMILTON (*Canada*).—McLellan, Donald; Barnes, G., & Co.
HAVANA (*West Indies*).—Caro Brothers and Watson; Vignier, Robertson, & Co.
JAMAICA (*West Indies*).—[*Kingston*], Cordova, M. de. [*St. Anne's Bay*], Bravo, Brothers.
KINGSTON (*Canada*).—Creighton, J.
LIMA (*Peru, S.A.*).—Eniemeyer, J.
MONTREAL (*Canada*).—Dawson, Brothers; Gould & Hill, Prince, H.
NEW YORK (*U.S.*).—Baker, Vorrhis, & Co.; Benziger, G.; Bouton, J. W., & Co.; Chistiern, F. W.; Gowans, W.; Johnstone, R. H.; Leavitt, Strebeigh, & Co., Scribner & Co.; Steiger, E.; Westermann, B., & Co.; Wells, S. R.
PHILADELPHIA (*Penn., U.S.*).—Abel, Peter E.; Campbell, John; Pennington & Son; Smith, English, & Co.
QUEBEC (*Canada*).—Middleton & Dawson; O'Connor, C. R.
RIO DE JANEIRO (*Brazil, S.A.*).—Almeida & Miranda, 54 rua das Justanda.

AMERICAN, ETC.—*continued.*

SACRAMENTO (*California, U.S.*)—Edwards & Co.
SAN FRANCISCO (*California, U.S.*).—Bancroft, H. H., & Co.; Bell, G. H.; Roman, A., & Co.
SANTIAGO (*Chili, S.A.*).—Meyer, J.
ST. JOHN'S (*New Brunswick*).—Potter, C. E.
ST. THOMAS (*West Indies*).—Gyllick, G. B.; Newton & Co.
ST. VINCENT (*West Indies*).—Coull, J. G.
TORONTO (*Canada*).—Rowsell, H.
VALPARAISO (*Chili, S.A.*).—Ingherarde, Meyer.

ASIA, including BRITISH INDIA.

BATAVIA.—Dorp, H. M. van.
BOMBAY.—Nicol, W., & Co.; Soundy & Co., Forbes-street.
CALCUTTA.—Barham, Hill, & Co.; Newman, W., & Co., Dalhousie-square; Wyman & Co., Hare-street.
CEYLON.—Mackwoods & Co.; Volkhart, Brothers.
HONG KONG (*China*).—Hübener & Co.; Siemssen & Co.
MADRAS.—De Silva, Black Town; Gantz, Brothers, Mount-rd.
MANILLA.—Holliday, Wise, & Co.; Richardson & Co.
PENANG.—Friedericks, W., & Co.; Schmidt, Küstermann, and Co.
RANGOON.—Hegt & Wytenhorst.
SHANGHAI.—Hall & Holtz; Menzies & Co.
SINGAPORE.—Behn, Meyer, & Co.

AFRICA.

ALEXANDRIA.—Georgala & Co.; Rigadis, E.
CAPE OF GOOD HOPE.—Grocott, T. H. & Co., Cape Town; Juta, J. C., Cape Town; Philip, J. Cape Town.
GRAHAM'S TOWN:—Galpin, H.
SUEZ (*Egypt*).—Haseason, T. W.

AUSTRALIA, &c.

ADELAIDE (*S.A.*).—Platts & Co.; Wigg & Co.
GEELONG (*Victoria*).—Franks, H.
MELBOURNE (*Victoria*).—Ambler, W. L., Swanston-street; Sands & McDougall, Collins-street East.
NEW ZEALAND.—[*Nelson*], Stanton, W. M.; [*Wellington*], Lyon, W., The Beach.
SYDNEY (*N.S.W.*).—Lindsay, R., M., Castlereagh-street; Sherriff, J. L.
TASMANIA.—[*Hobart Town*], Walch, J., & Sons; [*Launceston*], Hudson & Hopwood; Walch, Brothers, & Birchall.

PART VI.
DICTIONARY OF TERMS.

PART VI.—DICTIONARY OF TERMS.

☞ The contractions in *italics* signify *bib.*, bibliography; *bind.*, binding; *book.*, bookseller, books; *print.*, printing; *typ.*, typography.

ABBREVIATION (*bib.*).—*Fr.*, l'abbréviation; *Ger.*, abbreviatur. Characters, or else marks or letters to signify either a contracted word or syllable.—*See* Part VII, Miscellaneous, *Art.* ABBREVIATIONS.

ACRAOMATIC BOOKS.—Books containing some secret and sublime matters, calculated for adepts and proficients on the subject.—*Rees' Cyclop.* (*Books*).

ACROSTIC.—*Gr.*, *akros* high, and *stichos*, a verse. A Greek term signifying literally the beginning of a line or verse, applied to a number of verses, so contrived, that the *first letter* of each line or verse, being read in the order in which they stand, shall form some name or other word or words. Porphyrius Optatianus, a writer of the fourth century, is considered by some to be the inventor.—*Wheatley, Of Anagrams.*

ADMIRATION, NOTE OF (!).—This is the Latin *Io* (an interjection of joy) written in the same; first $\frac{I}{o}$, then !.—*Bilderdijk*, as quoted in *N. & Q.*, Dec. 29, 1855.

ADULTERISM (*bib.*).—Name altered or adulterated, as d'Alton (Dalton), de Foe (Defoe).—*O. H.**

ADVANCE SHEETS (*print.*).—Sometimes called "early copies." Portions of a work supplied elsewhere previous to publication: generally for simultaneous reproduction.—*See* APPENDIX.

ALBUM, *i.e.*, *The Blank Book.*—Originally applied to the books kept in every Church or Monastery for the registry of the deceased, in which the names of the benefactors were recorded, that they might be prayed for, &c. The Venerable Bede is the first writer known, who uses the word in his

* All articles marked *O. H.* are taken from 'A Martyr to Bibliography,' by O. Hamst, *i. e.*, Ralph Thomas, who quotes them from a 'List of Technical Bibliographical Terms,' after Perquin de Gembloux.

Life of St. Cuthbert (*written ante* 721). The earliest specimen of an English album is the *Album* or Book of Life, now in the British Museum (*Cott. MSS., Dom VII*).—*See N. & Q.*, s. I, v. vii, p. 235, 341.

ALLITERATION.—*Lat.*, *al* for *ad*, to, and *litera*, a letter; *Fr.*, allitération. The repetition of the same letter at the beginning of two or more words immediately succeeding each other, or at short intervals.—*Boag. See Wheatley, Of Anagrams*, p. 23, and *N. & Q.*, s. II, v. viii, p. 412.

ALLONYM (Allonymous) (*bib.*).—False proper name. Work published in order to deceive, under the name of some author or person of reputation, but not by him, as Peter Parley (Annual).—*O. H.*

ALMANACK-DAY.—The day on which almanacks for the new year are ready by the publisher for delivery to the trade. It is by custom fixed on the 21st of November, though, under peculiar circumstances, it is sometimes later.—*Bookseller.*

ALPHABETISM (*bib.*).—As A. B. C., X. Y. *Z.*, frequently used.—*O. H.*

AMPHIGORIC—*Gr. amphi*, about, *goros*, round. A term applied to nonsense verses, a rigmarole, or, more literally, a *round-about*, with seemable meaning enough to put one on finding it out, though, if findable, not worth the finding. Its truest version, perhaps, in our vernacular is *twaddle.*—*E. L. S., in N. & Q.*, s. IV, v. iii, p. 224, where examples and further information are given.

ANAGRAM (*bib.*).—The letters of the name or names arbitrarily inverted with or without meaning.—*O. H.*

———— *Gr.. anagramma*, a transposition of letters. Anagrammatism or malagrammatism is defined by Camden as "The dissolution of a name truly written into its letters as its elements, and a new connection of it by transposition, without addition, subtraction, or change of any letter, into different words, making some perfect sense applicable to the person named,"—as Horatio Nelson—Honor est a Nilo.

ANANYM (*bib.*).—*See* Boustrophedon.—*O. H.*

ANASTATIC PRINTING.—*Gr.*, *anistemi*, to raise up. A mode of obtaining fac-simile impressions of any printed page or engraving without re-setting the types or re-engraving the plate. The printed page or engraving being saturated with dilute nitric acid, which does not affect the part covered with printing ink, a transfer is taken on a plate of zinc,

which is soon corroded or eaten away by the acid from the non-printed parts of the page, leaving the printed portion in slight relief. A further application of acid deepens the corroding and heightens the relief to the extent necessary to enable the subject to be printed in the ordinary manner.—*Imp. Dict., Supp.*

ANONYM.—Book without a name on the title.—*O. H.*

ANONYMOUS.—Book printed without the author's name on the title.

APOCONYM (*bib.*).—Name deprived of one or more initial letters.—*O. H.*

APOCRYPHAL (*bib.*).—Book whose author is uncertain.

APOSTROPHE (*print.*).—*Fr.*, l'apostrophe; *Ger.*, apostrophe. A sign of abbreviation (') used for letters or syllables omitted at the commencement or end of words, as shou'd, 'bate, 'prentice, tho', and in the genitive case singular number, ending with s, as James'. "The apostrophe is not used for abbreviation in the Holy Scriptures, nor in Forms of Prayers, but everything there is set in full and at length. To this even the Latin law-language had regard, and did not shorten the word DOMINUS, when it had reference to God; whereas *Dom.* Reg. is put where our Lord the King is understood.—*Savage, Dictionary of Printing.*

ARISTRONYM (*bib.*).—Title of nobility converted into or used as a proper name.—*O. H.*

ARMARIAN.—An officer in the monastic libraries who had charge of the books to prevent them from being injured by insects, and especially to look after bindings. He had also to keep a correct catalogue.—*Chambers' Journal*, No. 276, p. 239.

ASCETONYM (*bib.*).—The name of a Saint used as a proper name: as Saint Jean (la mère Angélique de), (*i.e.*, Angélique d'Arnauld d'Andilly).—*O.H.*

ASTERISK (*bib.*).—*Gr.*, *Asteriskos.* The figure of a star, thus, * used in writing, either to denote an omission, an addition, or some remarkable passage in a book.

——— (*print.*).—A sign used by printers, at the bottom of the front page of the duplicate leaves printed to supply the place of those cancelled.—*Hannett.* In Roman Catholic Prayer Books it divides each verse of the Psalms into two parts, which is done in Protestant ones by a colon.

ASTERISM.—One or more asterisks or stars used as a name, as * * * *

AUTHOR'S PROOF (*print.*).—The proof taken after the first proof is corrected, and sent to the author for correction or amendment.

AUTONYM.—Book published with the author's real name.—*O. H.*

BANDS (*bind.*).—Bindings simply covered with leather in the tanned state,—thus we say in sheep bands.—*Hannett.*

——— (*bind.*).—The strings whereon the sheets of a volume are sewn.—*Ib.*

——— *raised* (*bind.*). Pieces of leather (or card-board) glued to the back previous to covering the book, and only used for ornaments. The space used between these is called *between bands.—Ib.*

BASTARD FOUNTS (*typ.*). Small-faced type upon a larger body, such as nonpareil on minion, minion on brevier, &c., so as to give the printed pages the appearance of being leaded.—*Bookseller*, Sept., 1868.

BAZIL (*bind.*).—*Fr.*, basane, bas. Sheep skin tanned, used for common binding.—*Hannett.* Books bound in sheep-skin are sometimes described in catalogues by the contraction *shp.* This kind of leather is often grained, sprinkled, or marbled, and has the appearance of morocco or calf, for which it is sometimes sold.

BEAD (*bind.*).—The little knot of the headband.—*Hannett.*

BIBLIOGONOSTE.—An able Bibliographer, learned in the history of books, titles, colophons, &c.—*Peignot, Dict. Rais.*

BIBLIOGRAPHE. A describer of books and other literary arrangements.—*Ib.*

BIBLIOGRAPHY.—*Fr.* bibliographie. According to Peignot the technical description of the classification of books. *Horne's Introduction*, p. 271, defines it thus :—"In its more extended sense, it denotes the knowledge of books as regard: 1st. The materials of which they are composed; 2nd. The subjects described by their respective authors; 3rd. The knowledge of different editions, rarity, curiosity and real value; 4th. Their rank in the classification of a library."

BIBLIOLOGY.—*Fr.* Bibliologie. According to Peignot, the theory of Bibliography.

BIBLIOMANIAC.—*Ger.*, büchernarr, book fool. An accumulator who blunders faster than he buys, cock-brained and heavy pursed; divided by the Abbé Rive into three classes:

1. The inordinate collector. 2. The collector of certain authors, editions, subjects, &c. 3. The collector of books for the sake of binding only.—*J. H. Burton, The Book-hunter* (quoting *Chasse aux Bibliographes*), p. 49. Perhaps this definition is rather too severe.

BIBLIOPHILE.—The lover of books for the sake of reading for his own pleasure.

BIBLIOPOLE.—One who deals in books.

BIBLIOTAPHE.—One who keeps his books under lock and key.

BINDING.—The cover of a book after being folded and sewn. For various styles, with the contractions used in describing them in the *Eng., Fr., and Ger.*, see Part VII, Miscellaneous, *Art.* BINDING.

BLACK-LETTER.—
The name given in English to the character of the type which succeeded the Gothic in the 15th. century—called in French *lettres de somme*, in Holland (Flamands) *lettres de St. Pierre*, and generally elsewhere *Flemish* or *German* character.—*Namur, Manuel*, p. 170, *n.*

BLEED (*bind.*).—A work is said to bleed if cut into the print.—*Hannett.*

BLIND TOOLING (*bind.*).—Covers ornamented with the tools, but without gold.—*Ib.*

BLOCK-BOOKS.—Books printed from engraved blocks of wood on one side of the leaf only, and executed in Holland, Flanders, and Germany during the first three quarters of the 15th century.

BLOCK *stereotype* (*print.*).—Either the plate or cast.—*Fr.*, cliché; *Ger.*, Gussabdruck; klatschabdruck; abguss; abgegossenes bild.—*Tolhausen.*

BOARDS (*bind.*) *Fr.* cartone; *Ger.* steifband, buchbinderbrett. —When the back is covered with paper or cloth, a book is said to be *in boards.—Hannett.*

——— *in* (*bind.*).—When the edges of the book are cut out, after the boards have been laid on.—*Ib.*

——— *out of* (*bind.*).—When the edges are cut first.—*Ib.*

BOOK (*Ang. Sax.*, boc).—For contractions used by English, French, and German booksellers in describing, see Part VII. Miscellaneous, *Art.* BOOKS.

BOOKS, *sizes of.*—For the various terms, with their contractions, used for the designating of books in English, French, and German, see Part VII, Miscellaneous, *Art.* Books.*

——— UNCUT (*book.*).—A book, the top, fore-edge and bottom, which has not been pruned by the binder's knife, that often despoils a work of its fair and ample marginal proportions. The book may or may not have been cut open for reading; it is still "*uncut*" in the proper trade sense.—*H. Young, in the Athenæum*, Oct. 20, 1866.—*See* APPENDIX.

BOSSES (*bind.*).—The plates of metal attached to the sides of large volumes, for their greater preservation.—*Hannett.*

BOTTOM (*print.*).—*Fr.*, bas d'une page; *Ger.*, Ende einer seite; foot of a page.—*Tolhausen.*

BOTTOM LINE (*typ.*).—*Fr.*, Ligne inférieure (d'une lettre); *Ger.*, Grundlinie. The last line of the page preceding the catch line.

BOURGEOIS (*typ.*).—
Fr., La Gaillarde (deux Parisienne); *Ger.*, Bourgeois; *Dut.*, Bourgeois; *Ital.*, Gagliarda. A type, the name of which probably came from France. In size it ranks after Long Primer. This paragraph is printed in *Bourgeois.*

BOUSTROPHEDON (*—ym—ism*) (*bib.*).—The real name written backwards, as John Dralloc (Collard).—*O. H.* Also an ancient method of writing among the Greeks, in which one line was written from left to right, the next from right to left, and so on alternately.—*Boag.*

BOUTS RIMÉS (from the French *bout*, end).—In *English* crambo. Lines written to given endings, said to have been invented by one Dulot, "perhaps at the time no other single absurdity ever had so great a vogue." Campbell is said to have written his poem of 'Lochiel' in this manner.—For further account, see *Wheatley, Of Anagrams*, pp. 39-42.

BRACE (*typ.*).—*Fr.*, Accolade; *Ger.*, klammer; verbindungzug. A character cut in metal, thus ⏞⏟.

BRACHYGRAPHY.—*Gr.*, *brachus*, short; *graphe*, a writing. The art or practice of writing with contractions. This writing was of eight different kinds: 1. By signs; 2. By contractions; 3. By suspension; 4. By abbreviative signs;

* For the sizes of books not mentioned in this Part, see further, Part VII, Miscellaneous.

5. By small letters placed above; 6. By abbreviated letters; 7. By monographic or encircled letters; 8. By particular signs.—*Chassant*, p. xvii.

BREVIER (*typ.*).—
Fr., Petit Texte; *Ger.*, Petit, Jungfer (*i.e.*, maiden letter) Garmond, Garmondschrift, Kleine Teufelsschrift, Jungfer antiqua; *Dut.*, Brevier; *Ital.*, Piccolo testo. A type so called from its first being used in printing Breviaries. *Now used for small works and foot notes.*

BRISTOL BOARD, see Part VII, Miscellaneous, *Art.* PAPER.

BROADSIDE (*print.*).—*Fr.*, Inplano; *Ger.*, Bogenform. A form of one full page, printed on one side of a whole sheet of paper.

CANCELS (*bind.*).—*Fr.*, Feuillet refait, Carton refait; *Ger.*, Auswechselblatt, Andruck, Pressdeckelbogen. Leaves containing errors, which are to be cut out and replaced with others properly printed; generally supplied with the last sheet.—*Hannett.*

CANON (*typ.*).— *Fr.*,

Gros Canon,

Gros Romain;

Ger., Missal, Tertia, Grobe Canon, Kaiserschrift; *Dut.*, Parys Romeyn; *Ital.*, Canone. The largest type with a specific name; larger sizes are called 4-, 5-, 6-, &c., line Pica; in *Ger.*, 4-, 5-, 6-, &c., Cicero.

CAPTION *and* SUBHEAD.—American terms to signify the words or expressions that stand above the chapters, sections, and paragraphs, for the purpose of indicating their contents.

CARD BOARD. See Part VII, Miscellaneous, *Art* PAPER.

CASE WORK (*bind.*).—When the covers are prepared before placing on the volume.—*Hannett.*

CATCHWORD (*typ.*).—*Fr.*, réclame; *Ger.*, custos. A term used by early printers for the word at the bottom of each page, under the *last* word of the *last* line, which word is the first at the top of the next page,—now generally disused, but still to be found in Acts of Parliament, Parliamentary

papers, the 'Quarterly Review,' and a few other publications.

CHAIN-STITCH (*bind.*).—The stitch which the sewer makes at the head and tail of the volume previous to commencing another course.—*Hannett.*

CHEMITYPHY.—A patented process, by means of which a relief metallic printing surface is obtained, which can be worked in an ordinary printing press. This process, which is complicated, is described in the *Abridg. of Specif. on Printing*, p. 32.

CHRONOGRAM (*bib.*).—*Gr.*, *chronos*, time, and *grammas*, a letter.—*Fr.*, chronogramme. An inscription in which a certain date or epoch is expressed by numeral letters, common in old books and medals; as in the motto of a medal struck by Gustavus Adolphus in 1632. "ChrIst Vs Du X ergo trIVMph Vss," the date being MDCXVVVII, or 1627; and the English one on the death of Queen Elizabeth, "My Day Is Closed In Immortality," the result being 1603, the year in which she died.—*Boag.* See *Wheatley, Of Anagrams*, p. 7.

CIRCUIT EDGES (*bind.*).—Edges covered by flaps, principally used for Bibles and Prayer Books which are carried in the pocket. They are sometimes called *Ribbon Edges.*

CLEAN PROOF (*print.*).—*Fr.*, épreuve peu chargée; *Ger.*, reiner abzug. A proof of printed matter with but few faults in it.

COLLATE (*bib.*).—*Fr.*, conférer; *Ger.*, kollationiren, revidiren. To compare, to examine whether two things of a similar kinds agree or disagree.

COLLATING (*bind.*).—Examining the sheets to see that the signatures properly follow.—*Hannett.*

COLON.—*Gr.*, kolon.—A mark thus (:); used to mark a pause greater than that of a semicolon, but less than that of a period.—*Boag.* See Part VII, Miscellaneous, *Art.* PRINTERS' MARKS.

COLOPHON (*bib.*).—"The conclusion of a book formerly containing the place or year, or both, of its publication."—*Webster.* The derivation of this word is variously given in almost every dictionary, some (see Liddell and Scott, Scheller, Brande, and 'Ency. Met.,' Vol. XVII, p. 28) are highly fanciful; Scapula and Suidas render the Greek word *kolophon*, apex, sui summa manus finis, which is probably the correct source.—*Abridg. of Specif. on Printing*, p. 18.

CORNERS (*bind.*).—The pieces of leather pasted on the corners of half-bound books. In early times valuable books had metal corners.

CORRECTOR *or Reader* (*print.*).—*Fr.*, correcteur; *Ger.*, korrektor, druckberichtiger. The person who reads and corrects the first proofs in a printing-office.

CORRECTIONS (*print.*).—The letters marked in a proof are called corrections. The "reader" corrects the *proof*, the "compositor" corrects the *form*.

CRONOGRAM (*bib.*).—Where the date is expressed by letters. In Lowndes' 'Bib. Manual' this word (in both editions) is incorrectly spelt "Cronogam."—*O. H. See ante*, Chronogram.

CRYPTONYM (*bib.*).—Hidden, subterfuge. Applied to authors who disguise or alter their names; but more particularly to those who disguise it by transposing the letters so as to form another name which is the anagram of the real name.—*O. H.* As Olphar Hamst, *i.e.* Ralph Thomas.

CROPPING (*bind.*).—The cutting down of a book near the print.—*Hannett.*

CURSIVE CHARACTERS (*print.*).—*Fr.*, cursive; *Ger.*, cursive. A peculiar form of type invented and used by Granjon, a printer at Lyons, in 1588, called formerly in French *Caractères de Civilité*.

DELE (*print.*).—*Fr.*, déléatur; *Ger.*, deleatur. To blot out, to erase, to omit; a mark used in correcting proof, like the Greek letter δ, put in the margin to show that certain letters or words marked in the line opposite are to be omitted.

DEMONYM (*bib.*).—Popular or ordinary qualification taken as a proper name, as an "amateur," a "bibliophile."—*O.H.*

DIAMOND (*typ.*).—
Fr. Diamant; Ger. Diamantschrift. The smallest sized English type, useless unless for curiosity; 2800 letters weigh a pound. It was first cast by the Dutch founders, and in England by Mr. Fry. The French have a size still smaller.

DIRECTION WORDS (*typ.*).—*See* CATCHWORDS.

DOUBLE BOOK (*print.*).—A book printed on half sheets.—*Hannett.*

DOUBLE DAGGER (*print.*).—*Ger.*, doppel kreuz. A reference mark (‡).—See Part VII, Miscellaneous, *Art.* PRINTERS' MARKS.

DOUBLE PICA (*typ.*)—
Fr., Le Gros Parangon; *Ger.*, Text, or Secunda; *Dut.*, Dubbelde Dessendiaan; *Ital.*, Due Linne e Filosofia. A type twice the size of Small Pica.

DRAWING-IN (*bind.*).—Fastening the boards to the back of the volume, with the bands on which it is sewn.—*Hannett.*

DUODECIMO (*bib.*).—*Eng.*, twelvemo, 12mo; *Fr.*, in-douze, in-12; *Ger.*, duodez, zwölftelform, zwölftelgrosse. Size of a book printed on paper folded into twelve leaves, twenty-four pages. The signatures are B, B 2, B 3, on the first, third, and ninth pages. The wire mark is horizontal, and the paper mark on the fore-edge. The usual sizes are 12mo and royal or long 12mo.

EDITION (*bib.*).—*Fr.*, l'édition; *Ger.*, auflage.

EMERALD (*typ.*).—
The name of a type a size between Nonpareil and Minion. A type that is now very little used.

END-PAPERS (*bind.*).—The blank leaves at the beginning or end of a book.—*Hannett.*

ENGLISH (*typ.*).—
Fr., Saint Augustin; *Ger.*, Mittel; *Dut.*, Augustyn; *Ital.*, Silvio. A type the next size larger than pica; used for Church Bibles and works in folio and quarto.

ENIGMATIC-PSEUDONYM (*bib*).—As (Bibliothèque Bibliophilo-Facétieuse, editée par les frères Gébéodé—*i. e.* Gustave Brunet and Octave Delpierre), thus G[ustave] é b[runet] é, o[ctave] d[elpierr]e.—*O. H.*

EVEN PAGE (*print.*).—The 2nd, 4th, 6th, or any other even numbered page.

EXOTERIC BOOKS.—Those intended for the use of popular and ordinary readers.—*Rees' Cyclo.*

EXTRA *or* CALF EXTRA (*bind.*).—A term applied to a book when it is well forwarded, lined with good marble paper, has silk headbands, and gilt with a narrow roll round the sides and inside the squares.—*Hannett.*

FAC (*typ.*).—Wooden or metal square blocks, with emblematical figures, flowers, &c., pierced in the centre to admit a capital letter at the beginning of a chapter, intended to represent the illuminations of manuscripts. "These ornaments," says Savage, "were called Facs, an abbreviation, I believe, for Fac-simile."

FILLETED (*bind.*).—When the bands of a volume are marked with a single gilt line only.—*Hannett.*

FINISHER (*bind.*).—The workman who executes the colouring, gilding, and other ornamental operations of binding.—*Ib.*

FIRST PROOF (*print.*).—*Fr.*, feuille d'épreuve; *Ger.*, abzug. The first impression of any matter after it is composed, for the purpose of comparing it with the copy.

FLY-LEAF (*print.*).—*Fr.*, allonge; *Ger.*, anzeigeblatt. The blank leaf at the commencement or end of a book.

FOLDER (*bind.*).—The person who folds the book according to the pages previous to its being sewn. In large towns it is generally done by females.—*Hannett.*

FOLIO (*bib.*).—*Fr.*, folio, in folio; *Ger.*, in folio. The size of a book printed on paper of whatever dimensions folded into two leaves making four pages—contraction, *fol.* A folio sheet may be known, if printed without signatures by the watermarks being always perpendicular, and the paper mark in the middle.

FOLIOING (*print.*).—*Fr.*, pagination; *Ger.*, paginirung. Pagination, paging, numbering.

FOOT-LINE (*print.*).—The line at the bottom of the first page of each sheet, under which is placed the signature.—*Hannett.*

FORE-EDGE (*bind.*).—The front edge of a book.

FORMÆ LITERATUM (*print.*).—The expression used by Cicero (De natura deorum) to types made of metal, and the very words used by the first printers to designate them.—*Rees' Cyclo., Art.* PRINTING.

FOR PRESS (*print.*).—These words are written in the corner at the top of the last proof sent from the reader to the "pressman," to notify to him that it is ready for printing.

FORRELL (*bind.*).—Rough undressed skins of beasts used in early times for bindings. Specimens are to be seen sometimes in old libraries.—*Hannett.*

FORWARDING (*bind.*).—All the operations of bookbinding up to colouring.—*Ib.*

FOUL PROOF (*print.*). — *Fr.*, épreuve chargée; *Ger.*, schmutziger abzug. A proof with many corrections marked in it.

GÄNSE-AUGEN — Geese-eyes (*typ.*). — The German nickname for inverted commas, "an appellation by which they are known to both printers and writers in Germany."—*Johnson's Typ.*, Vol. II, p. 58, *n.*

GALVANOGLYPHY.—A process patented by E. Palmer in 1841, for obtaining in relief on a copper plate, by means of galvanism, the copy of any etching, &c., first drawn on another plate by a peculiar process. For an account of which *see Abrig. of Specif. Printing*, p. 32.

GALVANOGRAPHY.—A process which, by means of galvanism, reproduces an intaglio copy of the original (which is prepared by a peculiar process), which is an actual copper plate, resembling an aquatint, and obtained without the assistance of an engraver.—*Abrig. of Specif.*, p. 31.

GEONYM (*bib.*).—Name of a country, town, or village, as an Englishman, a Londoner, an American.—*O. H.*

GILT (*bind.*).—A book bound firm and strong, having plain end papers and back gilt.—*Hannett.*

GILT EDGES (*bind.*).—*Fr.*, doré sur tranche; *Ger.*, goldschnitt. Leaves of a book gilt on the edges; contraction, *g. e.*

GLAIRE (*bind.*).—Name given to the white of eggs used in the process of gilding.—*Hannett.*

GRAPHOTYPE (*Engr.*).—A process in which the design is drawn upon chalk, spread upon a metal plate with chemical ink, and then hardens. The chalk is then brushed away, leaving the design on relief, from which "a squeeze," and afterwards an electrotype, can be taken and printed at press. —*See Journal of the Society of Arts*, Vol. XIV, p. 51.

GREAT PRIMER (*typ.*).—
Fr., Gros Romain, Gros Texte; *Ger.*, Grosse Antiquaschrift, Tertia; *Dut.*, Text; *Ital.*, Testo. A type sometimes called *Bible Text*, from its being used to print Bibles, and *Primer* for being formerly used for those books. It is the largest size used for books now.

GROLIER (*bind.*).—A term applied to a particular kind of ornamental leather binding introduced by Jean Grolier, Viscount d'Aguisi, one of the four treasurers of France (born at Lyons 1479, died 1565) who collected a magnificent library, and had the books splendidly bound. In 1675 his library was dispersed. Gascon, the celebrated binder of the time, was chiefly employed by Grolier, but the designs are said to have been composed by himself in moments of leisure. Grolier's books were inscribed "Io Grolierii et amicorvm," indicating that they were for the use of his friends as well as himself.

GROOVES (*bind.*).—The projections formed on the sides of the books in backing to admit of the boards laying even with the back when laced in.—*Hannett.*

GUTTER (*bind.*).—The round front edge of a volume, formed by flattening the circular back previous to cutting.—*Ib.*

GUARDS (*bind.*).—Shreds of strong paper interspersed and sewn in a book for the insertion of prints or other matter, to prevent its being uneven when filled; also the pieces projecting over the end-papers.—*Ib.*

GUILLEMETS (*typ.*).—The French name for inverted commas, so called from owing their origin to M. Guillemet. —*Johnson*, p. 58.

HAGIONYM (*bib.*).—The name of a saint taken as a proper name.—*O. H.*

HIERONYM (*bib.*).—Sacred name used as a proper name.

HALF-BOUND (*bind.*).—*Fr.*, demi-reliure; *Ger.*, halbfranzband. When the back and corners of a book only are covered with leather, and the sides with paper or cloth. Contraction, *hf.-bd.*

HALF-EXTRA (*bind.*).—Books forwarded carefully, and lined with marble paper, having silk head-bands and narrow roll round the sides, but plain inside.—*Hannett.*

HEAD (*bind.*).—The top of a volume.—*Ib.*

HEAD-BAND (*bind.*).—*Fr.*, tranche-file; *Ger.*, capital. The silk or cotton ornament placed at the top and bottom of the back.—*Ib.*

HEAD-LINE (*print.*).—The line immediately under the running title on the pages of a book.

HEAD-PAGE (*print.*).—The beginning of a subject.

HEAD-PIECE (*typ.*).—Ornaments placed at the top of the page, at the beginning of a chapter, in imitation of illuminated manuscripts, now seldom used.

IMPRINT (*print.*).—*Fr.*, nom de l'éditeur; *Ger.*, druckort. Designation of a place where a work is printed; either with or without the printer's name.

INITIAL LETTERS (*print.*).—*Fr.*, lettres initiales, lettres d'apparat; *Ger.*, anfangsbuchstabe. The first letter of a paragraph.

INITIALISM (*bib.*).—Only the initials of the real name, as R. B. (Braithwaite), T. B. (Brewer), S. E. B. (Sir E. Bridges). —*O. H.*

INK.—Pancirollus says that kind of ink which was used by emperors alone and forbidden to others was called *encaustum;* from which he derives the Italian *inchiostro.* From the same source we may derive the French *encre* and the English *ink.*—*B. H. C., in N. & Q.*, s. I., v. xi, p. 283.

IRONYM (*bib.*).—Ironical name, as "A Bird at Broomsgrove," *i. e.*, John Crane to "Rhymes after Meat," 1800.

INSET (*bind.*).—The pages cut off in folding and placed in the middle of the folded sheet.—*Hannett.*

ITS OWN PAPER (*print.*).—When one, two, three, or more copies of a sheet of a work are printed on the paper that the whole is intended to be worked on, it is said to be *pulled on its own paper.* This is frequently done at the commencement of a work when the first sheet is sent to the author or publisher, that they may see the effect produced before it is proceeded with.—*Savage, Dict. Print.*

LARGE PAPER COPIES (*bib.*).—Books printed on paper of extra size with wide margins. Dr. Dibdin says he never met with a book printed in this country on large paper before 1600, except a unique copy of Scot's 'Discovery of Witchcraft,' 1584.

LETTERED (*bind.*).—A book filleted on the back and the title lettered.—*Hannett.*

LIGATURES (*typ.*).—*See* LOGOTYPE.

LINES (*bind.*).—A book is said to be in morocco lines when the only ornament is a plain fillet on the bands and round the sides.—*Hannett.*

LIPOGRAM (*bib.*).—*Gr.*, *leipo*, to leave, and *gramma*, a letter. A writing in which a single letter is wholly omitted. —*Boag.*

LITHOGRAPHY (*print.*).—*Gr.*, *lithos*, a stone, and *grapho*, to write.—The art of engraving, or of tracing letters, figures, or other designs on stone, and of transferring them to paper by impression.—*Ib.*

LOGOTYPE (*typ.*).—Type cast in words or double letters; those in general use are *ff*, *fl*, *fi ffi*, *ffl*, because the kernel of the *f* cannot be placed close to another *f*, an *i*, or an *l*. Attempts have been made to cast whole words in common use—such as *and*, *of*, *in*, *the*, &c.—but printers prefer composing the words themselves, as it avoids a multiplicity of boxes in the case.

LONG PRIMER (*typ.*).—*Fr.*, Petit Romain; *Ger.*, Corpus, Garmond, Kleine Teufelsschrift; *Ital.*, Garamone. A type so called from having been used to print primers; used for dictionaries, works in 12mo, and other works, in which much matter is required to be got into a small space.

LYON VERSES.—Akin to, and often confounded with, Palindromic Verses, *q. v.*, but differing from them, as not only the letters, but each entire word is reversed in its position in the sentence, and therefore have not the same meaning backwards and forwards like the Palindrome, but form a new sentence, which is very generally an answer to the original one. The inventor of this style of verse was C. S. S. Appollinaris, a native of Lyons, from whence, probably, the name is derived. The following (attributed to Politian) is a good example; it applies to Cain and Abel:

"*Abel.*—Sacrum pingue dabo, nec macrum sacrificabo."
"*Cain.*—Sacrificabo macrum nec dabo pingue sacrum."

The following well-known epitaph in Cumwallow churchyard (Cornwall) is an example of English Lyon verse:

"Shall we all die? we shall die all;
All die shall we—die all we shall."—
Wheatley, Of Anagrams, p. 13.

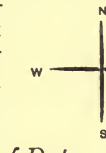
MACARONIC (*bib.*).—Pertaining to or like a macaroni; empty, trifling. Consisting of a mixture or jumble of ill-formed or ill-connected words. A kind of burlesque poetry, in which words of different languages are intermixed, and native words are made to end in Latin terminations, or Latin words are modernized.—*Boag.* The earliest author and inventor was Theoph. Folengo, who wrote an epic in Latinized Italian.—*Wheatley, Of Anagrams*, p. 26; *see* also *De la Litterature Macaronique*, (Philobiblion Society Transactions, *Lond.*, 1856); and *Macaroneana*, by M. O. Delepierre. (*Paris*, 1852.)

MACKLE (*print.*).—*Fr.*, friser; *Ger.*, dupliren. When part of the impression on a page appears double, owing to the platen dragging on the frisket.

MILL-BOARD (*pap.*).—*Fr.*, carton de pâte, carton de moulage; *Ger.*, geformte pappe, pappdeckel, starker pappendeckel. A thick paper used for various purposes,—amongst others, covers for books, superseding pasteboard; it came into use about the middle of the 17th century, previous to which books came out either in paper covers like French books, or whole bound in calf.—*N. & Q.*, s. III., v. vii, p. 138.—*See* PASTEBOARD.

MINION (*typ.*).—
Fr. La Mignione; Ger. Colonell, Mignonschrift; Ital. Mignona. The name of a type principally used for newspapers, prayer-books, bibles, &c.
It is half the size of English.

NEWSPAPERS.—Publications in numbers, issued at short and stated intervals, conveying intelligence of passing events. The word is not, as many imagine, derived from the adjective *new*. In former years (1595—1730) it was the universal practice to put over the periodical publications of the day the initial letters of the four cardinal points of the compass, thus:— importing that they contained news from the four quarters of the globe.—*Haydn., Dict. of Dates.* This appears a very fanciful derivation.



NIELLO.—A pulverized substance, composed of silver, copper, lead, sulphur, and borax; used by the early engravers to fill the lines so as to make the design visible on silver or copper plates.—*See* APPENDIX.

NOM-DE-PLUME (*bib.*).—The assumed name under which any one writes.

NONPAREIL (*typ.*).—
Fr., Nonpareille; *Ger.*, Nonpareille; *Dut.*, Nonpareil; *Ital.*, Nonpariglia. A type in body exactly half the size of Pica; used for the same purposes as Minion.

NUMERALS.—*See* Part VII, Miscellaneous, *Art.* NUMERATION.

OBELISK, OR LONG CROSS (*print.*), erroneously called the single dagger.—*Fr.*, croix; *Ger.*, kreuz. A reference mark thus † to draw attention to a foot note, or to one in the margin, and in Roman Catholic prayer-books for bulls, briefs, &c.; for want of the square cross ✠, it is sometimes used inverted ┼.

OCTAVO (*print.*).—Contraction, oct., 8vo. *Fr.*, in octavo, in 8o; *Ger.*, octav. The size of a book printed on paper of any dimensions folded into eight leaves, making sixteen pages. The signatures are B, B 2, B 3, on pages 1, 3, 5. The wire mark is horizontal, and the paper-mark at the very top often considerably cropped by the binder.—*N. & Q.*, Jan. 27, 1866. The usual sizes are, imperial 8vo, royal 8vo, demy 8vo, crown 8vo, post 8vo, foolscap 8vo.

ODD PAGE (*print.*).—The 1st, 3rd, and all uneven numbered pages.

OPISTHOGRAPHIC (*bib.*).—A term applied to early printed books, printed on both sides of the page.—*Savage, Dict.*

OUT OF PRINT (*book.*)—*Fr.*, épuisé; *Ger.*, im buchhandel vergriffen. A book is said to be out of print when the publisher has no copies for sale.

PALINDROME, PALINDROMATIC.—*Gr.*, *palin*, again, and *dromeo*, to run. Applied to words and sentences that may be read the same backwards as forwards; numerous in the Latin, but very uncommon in the English language. Sometimes called Sotatic verses, from the inventor, Sotates, a Greek poet, of Thrace. The following Palindromic line of Taylor, the Water Poet, is obtained by the quaintness of the spelling of the last word, and by the use of the sign (&) for and:—"Lewd did I live, & evil I did dwell."—*Wheatley, Of Anagrams*, p. 9.

PAMPHLET (*print.*).—Any work that does not exceed five sheets *octavo* is called a pamphlet.—*Savage, Dict.* The derivations suggested for this word are *par un filet*, held together by a thread; or *palme feuillet*, as leaves to be held in the hand.

PANEICONOGRAPHY. — A method of reproducing by means of the typographic press, any lithographic, autographic, or typographic proof, any drawing with crayon or stump, or any engraving from wood or copper.—Described in *Abridg. of Specif. on Printing*, p. 30.

PARAGON (*typ.*).—*Fr.*, Petit Parangon; *Ger.* and *Dut.*, Paragon; *Ital.*, Paragone. A type a size larger than Great Primer, and the only one which retains the same name in all languages. Hansard says (p. 380), "Its appellation shows that it was first cut in France, and at the same time gives us reason to suppose that the shape of a well-made letter there was at that time indifferent, because, when Paragon appeared to turn out a letter of better shape than the rest it received the name of a perfect pattern, which the word paragon implies."

PARAGRAPH (*print.*).—*Fr.*, pied de mouche, l'alinéa; *Ger.*, absatz, neue linie. A reference mark, ¶, formerly prefixed to such matter as authors designed to distinguish from the general contents of their works, and which was to give the reader an item of some particular subject. At present the paragraph is little used, except in Bibles and Prayer-books, or works printed in the old style.

PARALLEL.—*See* PRINTER'S MARKS, Part VII.

PASTE-BOARD (*pap.*).—*Fr.*, carton de collage, ais de carton; *Ger.*, starker pappendeckel, geleimte pappe. A substance made of sheets of paper pasted together, used in bookbinding; introduced about the middle of the 16th century, superseding wooden boards, now themselves superseded by mill-boards, *q. v.*

PEARL (*typ.*).—Fr. La Parisienne, ou Sedanoise; Ger. Perl, Pariserschrift; Ital. Occhio di Mosca. A type frequently used for Pocket Dictionaries, Pocket Bibles, Prayer Books, &c. Very good for those blessed with strong sight.

PHARMACONYM (*bib.*). — The name of a substance or material taken for a proper name.—*O.H.*

PHRASEONYM (*bib.*).—A phrase used instead of a proper name, as, "A Lover of Justice;" "A Friend of Humanity;" "A Beef Eater."—*O. H.*

PHRENONYM (*bib.*).—Moral quality taken for a proper name, as, John Search (Archbishop Whately); this kind of pseudonym is very popular, as, "Justicia," &c., &c.—*Ib.*

PICA (*typ.*).—

Fr., Cicero; *Ger.*, Cicero; *Dut.*, Mediaan; *Ital.*, Lettura. A type so called. It is the standard by which all other sizes of types are classified, and the measurement regulating the price of composition (press work).

POINTS.—, ; : . — ? ! (') [* § † ‡ ‖ ¶ ☞.—*See* Part VII, *Art.* PRINTERS' MARKS.

POLONYM (*bib.*).—Work by several authors.—*O. H.*

PRENONYM (*bib.*).—Name taking the place of the family name.—*Ib.*

PRINTING (*typ.*).—*Fr.*, imprimerie, typographie; *Ger.*, Druckerei, Buchdruckerkunst; *Dut.*, Prenten; *Ital.*, Stampare, Imprimere.—*Abridg. of Specif. Printing, &c.*

PROOF (*print.*).—*Fr.* tierce; *Ger.*, abzug, korrektur, probe, letzepr robebogen, dritter bogen. An impression of a sheet of a work or of a job to be examined to see that it be correct. Proofs are termed according to circumstances, AUTHOR'S PROOF, FIRST PROOF, CLEAN PROOF, FOUL PROOF, ITS OWN PAPER, and REVISE, for description of which see under each head.—*Savage, Dict. Print.*

PSEUDANDRY (*bib.*).—Woman signing a man's name, such as John Search (Miss Austin); Bob Short (A. L. Barbauld); Kenner Deene (Charlotte Smith).—*O. H.*

PSEUDOJYN (*bib.*).—Man signing a woman's name, such as Clara Gazut (P. Mérimée), Sarah Search (F. Nolan).—*Ib.*

PSEUDO-INITIALISM (*bib.*).—False initials, or not the initials of the author's name.—*Ib.*

PSEUDO-TITONYM (*bib.*).—False quality or title, as "A Lincolnshire Grazier" (T. H. Horne).

QUARTO (*bib.*).—Contraction, 4to; *Fr.*, in quarto, in 4to; *Ger.*, viertelform. The size of a book printed on paper of any dimensions folded into four leaves, making eight pages. The signatures are B, B2, on pages 1 and 3; the water mark is always horizontal, and the paper mark folded in half on the back of the book, still midway between the top and the bottom.—*N. & Q.*, Jan. 27, 1866. The most usual sizes are demy 4to, imperial 4to, royal 4to, small 4to.

RECORDS.—Terms used in reference to copying.—*See* Part VII, Miscellaneous, *Art.* RECORDS.

RECTO (*bib.*).—The term formerly applied to the side of a sheet of parchment that was written on. The blank side was called VERSO, or the REVERSE. It is now used to denominate the page of a book printed on the right hand side —always the odd page.

REFERENCES (*print.*).—There are various references used for notes, according to the fancy of the author or master printer. Where they are not numerous in a page the common references are generally used, in this order: *, †, ‡, §, ‖, ¶; and where there are more than six notes in a page, two of each reference are put to a note; but this is looked upon as having an unsightly appearance. Italic lower case letters are sometimes used, enclosed between parentheses (*a*), and sometimes figures (1); the letters, when they are used, are often continued through the alphabet, and then commence again with (*a*). The most usual references, and which are esteemed the neatest, are superiors, both letters and figures; where the notes are at the foot of the page letters are most frequently used, sometimes going through the alphabet, and sometimes commencing with [a] in each page in which notes occur; where the notes are placed at the end of the volume, [1,2] are nearly always adopted, in regular succession.—*Savage, Dict. of Printing.*

——— (*print.*).—Marks and signs used in matter which have either side or bottom notes. *See* ASTERISK, OBELISK, DOUBLE DAGGER, PARALLEL, SECTION, PARAGRAPH; also *Art.* PRINTERS' MARKS, in Part VII, Miscellaneous.

REGISTER, or REGISTRUM CHARTARUM (*bib.*).—A list of signatures and first words of a sheet, at the end of early printed books—now disused.

REGISTER (*print.*).—A term used in printing when one page is exactly printed on the back of the other.

REGISTERS (*bind.*).—Ribbons fastened under the head-band, left hanging at the foot, to denote the place where the reader left off.—*Hannett.* Commonly called book-markers.

REPRINT *or* EXCERPT.—*Fr.*, tirage à part; *Ger.*, separatabdruck. The whole or part of a book reissued.

REVISE (*print.*).—*Fr.*, faire la révision de, revoir; *Ger.*, durchsehen, revidiren. An impression of the form, for the use of the "reader," for him to examine that all the corrections in the press proof are made previously to the impression being worked off."—*Savage, Dict. Print.*

RIBBED PAPER.—*Fr.*, papier hollandaise; *Ger.*, holländisches papier.—*See* Part VII, Miscellaneous, *Art.* PAPER.

RUBRIC.—A name given to the directory passages in the services of the Church, formerly printed in red ink, which colour was first used in the Psalterium of Mentz, 1457.—It is now generally discontinued. — *Timperley*. *See* CHRONOLOGY, 1478.

RUBY (*typ.*).—

The name of a type, the next in size larger than Pearl and smaller than Nonpareil, it is half the size of Small Pica. From the difficulty in distinguishing other types of nearly the same body it was necessary to give it a new name, and was appropriately called *Ruby* as a medium between *Diamond* and *Pearl.*

RUNNING TITLE.—*Fr.*, titre courant; *Ger.*, columnentitel. Words placed at the top of the page to indicate the subject of the text, sometimes called head-lines. It should be short and suggestive, and printed in small capitals.—*Wilson on Punctuation*, p. 271.

SAWN-BACKS (*bind.*),—*See* CHRONOLOGY, 1751.

SCENONYM (*bib.*).—*Fr.*, nom de théatre. Theatrical name of author or actor, as Edmund Falconer (O'Rourke).—*O. H.*

SCRIPT (*typ.*).—

Fr., Anglaise. The name of a class of types made to imitate writing.*

* Also termed in *Fr.*, Caractères calligraphiques; in *Ger.*, Schreibschrift.

SECTION (*typ.*).—A printer's mark (§) used for the division of a discourse or chapter into less parts or portions; also used as printer's reference to notes.

SEMI-INITIALISM (*bib.*).—Part of the author's name on the title of a book, such as A. and L., *i.e.*, A. and L. Shore, 'War Lyrics, 1855.'—*O. H.*

SET-OFF (*print.*).—Transfer of ink from one page to another in printing, consequent on folding the sheets before the ink is dry, likely to occur when the books are pressed in a rolling machine.—*Leighton, Journ. Soc. Arts*, v. vii, p. 213.

SEVENTY-TWOMO, 72MO.—A sheet of paper folded into 72 leaves, making 144 pages.—*See* Part VII, Miscellaneous, BOOKS, *sizes of.*

SEX-DECIMO (*bib.*).—Sixteenmo; contraction, 16mo, now called foolscap 8vo (fcap. 8vo); *Fr.* in seiz, in 16; *Ger.* sedez, sedezformat, sechzehnletform. Size of a book on paper folded into sixteen leaves, making 32 pages. The signatures are B, B2, B3, B4, B5, B6, B7, B8; on pages 1, 3, 5, 7, 9, 11, 13, 15. Wire-mark horizontal, paper mark on the fore edge.

SIDE-HEAD.—Same as Caption, *q. v.*, but put in the first line of the paragraph to which they refer.—*Wilson, Treatise*, p. 270.—*Tomlinson's Cyclop.*

SIDERONYM (*bib.*).—Celestial or astronomical name, as "Zadkiel," *i.e.* Capt. E. J. Morrison, R.N.—*O. H.*

SIGLA (*typ.*).—Notes, breviatures, letters set for words, characters, shorthand.—*See J. Nicolai Tractatus de Siglis veterum*, Lugd. Bat., 1703, 4to

SIGNATURES (*typ.*).—The capital letters or figures under the foot line of the first page of each sheet, to indicate their order in binding. The invention of signatures is generally attributed to Zarot, of Milan, 1470; others say to John Koelhoff, of Cologne, in 1472.—*See Chronology*, 1470. It is usual to begin the first sheet of every work with signature B, leaving A for the title sheet. To an octavo sheet two signatures only are necessary, which are placed on the first and third pages. To a sheet of twelves three are used, placed on the first, third, and ninth pages, thus B, B 2, B 3.

SIXTY-FOURMO, 64mo.—A sheet of paper folded into 64 leaves, making 128 pages.—*See* Part VII, Miscellaneous, BOOKS, *sizes of.*

SMALL CAPITALS.—Capitals of a smaller size than the regular capitals of a fount, but cast on the same body; they are used for running titles, heads of chapters, emphatic words, and subordinate lines in titles and jobs.

SMALL PICA (*typ.*).—
A size less than Pica, and perhaps the most extensively used letter. Novels are generally printed in this body.

SOTADIC VERSES.—*See* PALINDROME.

SQUARES (*bind.*).—The portion of the boards of a volume which project over the edges.—*Hannett.*

START (*bind.*).—When leaves after binding spring from the back and project from the edges.—*Ib.*

STET (*print.*).—When a word has been struck out in a proof, and is afterwards decided it shall remain, the word is marked with dots underneath, and *stet* written in the margin.

STIGMONYM (*bib.*).—Dots instead of name.—*O. H.*

SUPER-EXTRA (*bind.*).—A book beat or rolled and forwarded in the best manner, having superior coloured end-papers, double head bands and broad registers, rolled inside and double rolled outside with narrow rolls or one broad roll.—*Hannett.*

SUPERIORS (*typ.*).—The small letters or figures placed above at the end of a word, thus [a] to call attention to a note. Figures are preferable to letters, and are best when carried consecutively through the chapter.

SUPER-ROYAL (*pap.*).—Name given to a size of paper measuring 27½ in. by 19¼ in.; in *Fr.*, jesus, and in *Ger.*, grossregalpapier or jesuspapier.

SYNCOPISM (*bib.*).—Applied to a pseudonym consisting of a name deprived of several letters, such as B.r...d H.w..d, *e. g.*, Bernard Howard.—*O. H.*

TAIL (*bind.*).—The bottom of the book.—*Hannett.*

TAIL-PIECE (*typ.*).—An ornament placed in a short page to fill up the vacancy.

TELONISM (*bib.*).—The terminal letters of the real name, as *N. S.*, John Anstis.—*O. H.*

THIRTY-SIXMO, 36MO.—A sheet of paper folded into 36 leaves, making 72 pages.—*See* Part VII, Miscellaneous, BOOKS, *sizes of.*

THIRTY-TWOMO, 32MO.—A sheet of paper folded into 32 leaves, making 64 pages.—*See* Part VII, Miscellaneous, BOOKS, *sizes of.*

TIRONIAN NOTES.—The shorthand notes of Roman antiquity, said to have been introduced into Rome by *Tiro*, the freedman and favourite of Cicero. The Tironian Notes consist of arbitrary signs, and are still common in marginal notes.—*Imperial Dict.*

TITLONYM (*bib.*).—Quality or title taken instead of a proper name, as "An Academician," "A Barrister," "A Member of Parliament.—*O. H.*

TRAFALGAR (*typ.*).—

A name for type a size

between Two-line Double Pica and Canon.

TRANSLATIONYM (*bib.*).—A translation of the real name, as Books Nabonag ("Books" is a translation, and "Nabonag," an anagram; *i. e.*, Le Comte Georges Libri Bagnano), G. Forrest (Rev. J. G. Wood).—*O. H.*

TWENTY-FOURMO, 24MO.—A sheet of paper folded into 24 leaves, making 48 pages.—*See* Part VII, Miscellaneous; *Art.* BOOKS, *sizes of.*

TWENTYMO, 20MO.—A sheet of paper folded into 20 leaves, making 40 pages.—*See* Part VII, Miscellaneous, BOOKS, *sizes of.*

TWIN-BINDING (*bind.*).—A method of binding books (sometimes used for dictionaries) by uniting the two parts, back to fore-edge, in such a manner as to expose the pages of the different languages at the same time.—*Leighton, Journ. Soc. Arts*, v. vii, p. 214.

TWO-LINE ENGLISH (*typ.*)—

Fr., Petit Canon; *Ger.*, Doppelmittel, Roman;

Dut., Dubbelde Augustin; *Ital.*, Canoncino. A type twice the size of English.

TWO-LINE DOUBLE PICA (*typ.*)—

Fr., Trismegiste; *German*, Grobe

Canon, Sabon; *Dut.*, Groote Kanon. A type a size larger than Two-line Great Primer.

TWO-LINE GREAT PRIMER (*typ.*)—

Fr., Deux Points de Gros Romain;

Ger., Kleine Canon; *Dut.*, Kanon; *Ital.*, Grosso Testo. A type the depth of which equals two lines of Great Primer.

TWO-LINE PICA (*typ.*)—

Fr., Deux Points de Cicero, Palestine;

Ger., Doppelcicero, Palestinaschrift; *Dut.*, Dubbelde Mediaan. One size larger than Double Pica.

UNCUT BOOKS.—*See* BOOKS UNCUT.

——— EDGES (*bind.*).—*Fr.*, non coupé; *Ger.*, unauf geschnitten, contracted to unaufg. Books that are not cut open with the paper-knife.—*Fr.*, non rogne; *Ger.*, nicht beschnitten. Edges not ploughed by the binder.

VERSO (*bib.*).—*Fr.*, verso; *Ger.*, kehrseite, rückseite. The page of a book on the reverse or left hand side, in contradiction to the *recto*. Always the even number in the pagination.

WASTE (*print.*).—*Ger.*, maculatur, maculatur-bogen. The overplus sheets of a work after all the copies have been made up by the gatherer, and from which the binder is supplied with any imperfections.—*Hannett.*

WATER LINES (*pap.*).—The transparent perpendicular marks on paper, called in French *pontusaux*; in German *vassermarke*;—Crossed at right angles by the wire marks, *Fr.*, *vergeures*.—*Namur*, Manuel, p. 212. *Ger.*, formstreifer.

WATER-MARKS (*pap.*). — *Fr.*, filigrane; *Ger.*, vasserzeichen. Ornamental figures in wire (or thin brass) sewn upon the wires of the mould, and, like those wires, they leave an impression by rendering the paper, where it lies on them, thinner and more translucent.—*Tomlinson*, *Cyclo.*, *Art.* PAPER. For further remarks on paper water-marks, *see* Sotheby, *Princip.*, *Typ.*, Vol. III.

XYLOGRAPHIC BOOKS (*bib.*).—*Gr.*, *xulon*, wood, *grapho*, to write; *Fr.*, xylographie; *Ger.*, zylographische drucke. Block book, *q. v.*

☞ Many terms, not mentioned in this Part VI, will be found in Part VII, under the following heads, viz.:—BOOKS, bindings of, sizes of; BOOKSELLERS' CONTRACTIONS; PAPER, sizes of, names of, in French and German, &c. &c.

PART VII.

MISCELLANEOUS.

PART VII.—MISCELLANEOUS.

BOOKS AND BOOKBINDING.

The following article on *Books and Bookbinding* is taken from the introduction to one of the last official *Abridgments of Specifications* published by order of the Commissioners of Patents.* As it embodies briefly most of the information on the subject which is of interest, without entering too minutely into details, we offer no apology for reproducing it in full.

"Book and bookbinding in the modern acceptation of the words were unknown to the ancients. In Coptic the equivalent for book is *djon* or *djoome* (original meaning volume); in Chinese, *shoo* (made up of two characters, one of which stands for *pencil*, the other for *speak*); in Sanscrit, *grantha* (*binding* or *fastening*); in Arabic, *kitáb* (from a root which signifies *write*); in Hebrew, *sepher* (*write*); in Greek, *byblos* or *byblion*, afterwards *biblos* or *biblion; biblos* is the Coptic word for *the inner rind of the papyrus;* and in Latin *liber*, the name given to the *inner bark or rind of a tree*. Our word 'book' is, according to Mr. Wedgwood, the Anglo-Saxon *boc*, from the Gothic *boka* (*letter, writing*); others connect the word with another meaning of *boc* (*beech*), 'because the Teutonic race wrote on *beechen boards*.'"

The commandments delivered to Moses were carved on stone, and the obelisks, tombs, and other monuments of stone brought from Egypt are covered with sculptures. A softer material would soon be required, and clay was early used for the purpose of writing on; of this the Babylonian tiles and the Assyrian tablets and cylinders (of which there are some thousands in the British Musuem) are a proof. The clay, after being stamped or written on, was sun-dried or hardened by fire. The material on which Moses wrote his books of the law cannot be ascertained, but as the roll is the form still adopted

* 'Abridgments of Specifications relating to Books, Portfolios, Card Cases, &c., A.D. 1768—1866.' *Printed by Order of the Commissioners of Patents.* London, 1870. 8vo, pp. xvii, 198.

in Jewish synagogues, an opinion may be hazarded that he wrote on skins.

The papyrus of the Egyptians, however, became so generally used that it may be termed the ancient paper, and it held its place against parchment and vellum until the 7th century of the Christian era, when it was superseded by them (Penny Cycl.). Livy in several places mentions *libri lintei* (*book of linen*), an ancient chronicle of the Roman people preserved in the temple of Juno Moneta, and Pliny states that, before the introduction of papyrus private records were kept on *linen* or *wax*.

Pieces of papyrus were joined together side by side so as to form one broad sheet; the writing was executed on one side only, in columns four or five fingers broad, with a blank space of about a finger's breadth between; when the writing was finished, the papyrus was rolled round a stick, and from this rolling a completed work was called a volume or roll. A painted boss or ball was fastened to each end of the stick, and usually projected above and below. The ends of the roll were carefully cut, polished with pumice stone, and coloured black (Ovid Trist.). The back of the papyrus was stained with oil of cedrus, to preserve it from decay; the title was written on a small strip in a light red colour and attached to the outer end of the roll, or on a kind of ticket and suspended from the roll; a portrait of the author was prefixed to the first column; the roll was protected by an outer case stained with a purple or a yellow colour; and the whole was placed vertically in a cylindrical box (generally made of beech wood, Pliny XVI.) or horizontally on a shelf. It is not to be supposed that every roll was finished off in such style; the foregoing is the description of a complete first-class roll or book, as may be verified by notices in Pliny, Ovid, Seneca, and Martial. Sometimes there was a stick at each end of the roll, so that the whole formed as it were a double roll.

The nature of the paste or cement for joining the pieces of papyrus is not known. Pliny tells us that it was the turbid water of the Nile which had a glutinous quality! The Jews must have been very expert in preparing the skins of their rolls and in joining them together, as we read in the 12th book of Josephus that, when they presented to Ptolemy Philadelphus (who died B.C. 247) a roll of their laws written in golden letters, the king stood wondering for a long time at the thinness of the skins and the invisibility of the joinings. They were far ahead of the Athenians, who, as late as A.D. 407, erected a statue to Phillatius for teaching them the "art of gluing."

In the time of Augustus books, still in the form of rolls,

were abundant and surprisingly low-priced. Horace informs us, in his epistle "ad librum suum," that the Sosii were his publishers; he seems to complain of his works getting into the hands of the common people and becoming school books. In his "Ars Poetica" he writes of a poet "rich in lands, rich in money laid out at interest;" a proof that authorship was sometimes a lucrative profession. Martial tells that he is read throughout the whole globe, and in all nations under the rule of the Romans; that he is in everybody's pocket or hand. In one epigram he informs us that a copy of his 13th book (14 pages of modern print, 8vo.) may be bought for 4 nummi (about 8*d.*), and that if the bookseller Tryphon were to sell it for half that sum he would still get a profit. In another epigram he writes that a copy of his first book (29 pages of modern print, 8vo.), polished with pumice stone and encased in purple, may be bought at Atrectus's for five denarii (about 3*s.* 6½*d.*) "Slave labour," says Mr. Humphreys in his Art of Printing, "was the printing press of the Romans, and a very effective one too." The transcribers were slaves, cheaply fed and hard worked, and one reader dictated to many transcribers. Both Horace and Martial hint that the publishers of their day produced at times larger editions than could be sold; the *remainders*, as modern publishers call them, were often doomed "to feed bookworms," or "to wrap up pastry and spices." As a proof of the number of copies of some works, Pliny (Ep. IV. 7.) writes that a certain Regulus, who wrote a biography of himself and his son, had 1,000 copies of it dispersed throughout Italy and the provinces. Nero, too, ensured the diffusion of a large edition of his verses by commanding that they should be given to schoolboys as examples.

When the change from the roll to the modern-shaped book took place is very uncertain. Some writers assign the change to Eumenes II., King of Pergamus, in whose reign (B.C. 197-159) parchment was invented, or more probably improved, as Herodotus mentions writing on skins as common in his time, and Ctesias and Diodorus describe the ancient Persian records as written on leather. Other writers affirm that the Latin word *liber* means *roll*, and the word *codex* (literally the trunk or stem of a tree) a *square book*. The only authority for the former assertion is, that both sides of the skin were so cleaned that either side could be written on; and a careful comparison of the passages in which the word codex occur shows that it was applied to the wooden memorandum tablets which were jointed together and lined with a coat of wax. There is not a doubt that when, at a later age, parchment or paper was substituted for wax and put together in the shape

of a modern book, the name of *codex* was still retained. We have the authority of Winckelmann and others that all the literary works (and paintings of works) found at Herculaneum and Pompeii were rolls, and that most of the rolls were made of papyrus. The change most probably was very gradual, and the following quotation gives the opinion of Mr. Humphreys on the subject:—"It is supposed that the square form of book began to prevail in Rome in imitation of the tablets used for private memoranda, which were at first waxed plates of metal within a cover more or less richly decorated, and protected by raised edges. These tablets were afterwards displaced by leaves of vellum, sometimes of different colours, to the number of five or six. Such tablets, within richly carved ivory covers, were, during the period of the Eastern empire, presented to consuls or other high functionaries on their nomination to office. Eventually, it became customary for private persons to present each other with tablets, often with complimentary poems ready written on the leaves of vellum, the covers naturally becoming objects for decorative embellishment. Small books of poems may have been prepared for sale in the same way, as the old rolled form did not afford such scope for decoration as the pair of panels which enclosed and protected the tablets. This form of book probably arose in the East shortly before the removal of the capital to Constantinople, as the name by which tablets of that kind were distinguished was the Greek term *diptych*. The period which may be assigned for the general adoption of the square form for certain books, which were at first distinguished as *libri quadrati*, was probably not earlier than the 4th century. There is a copy of Virgil in the Vatican library which may be considered one of the oldest existing monuments of a book in this form. It has been assigned by some to the reign of Septimius Severus, but more probably belongs to to the age of Constantine. At any rate, it is a relic of Roman handicraft when the language of Virgil was still the language of Rome, as is shown by the costumes and all the accessories of the illustrations, which were evidently executed when Roman dress and manners prevailed in Italy." A learned German, named Schwartz, who wrote a treatise on books in 1705, says (but without giving any date as to age), that there may be seen in the same library a copy of Livy, Tacitus, and others, *all in quarto quadrato*, i.e., in *square quarto*.

During the middle or dark ages, reckoned by Mr. Hallam from A.D. 486 to A.D. 1495, *i.e.*, from about 70 years after the final departure of the Romans from Britain to the 10th year of the reign of Henry VII, books were very scarce, and consequently very high-priced. The monks were nearly the sole

transcribers, and, as they worked single-handed in the scriptorium attached to each principal monastery, but few copies could be made. The monks, and sometimes the bishops, were the illuminators and bookbinders as well as the transcribers.

The introduction of paper must have greatly aided the multiplication of books. Paper is said to have been invented by the Chinese about A.D. 95 (Penny Cycl.). The art of making paper from cotton was learned from the Chinese by the Arabs in the 7th century, and there was a manufactory of such paper established at Samarkand about A.D. 706. The Arabs seem to have carried the art into Spain, and to have there made paper from linen and hemp, as well as from cotton (Journal of Education). Of course, the invention of printing (about A.D. 1438) did away with the occupation of the transcriber, and materially increased the work of the binder.

In Dibdin's Bibliographical Decameron we read, "The printing of the folio bible in the reign of Henry VIII (1538-1539), must have given importance to the art of bookbinding. The first edition consisted of 2,500 copies, one of which was set up in every church in England, and secured to a desk by a chain. Within three years there were seven editions of this work."

Authors, too numerous to mention, describe books bound in gold, silver, velvet, silk, vellum, and leather, and having the covers ornamented with precious stones and metals, crucifixes, madonnas, bosses, &c., &c. The most ancient bound books in the library of the British Museum are, (1) the celebrated MS. of St. Cuthbert's gospels, written between 698-720; it is bound in velvet intermixed with silver and having a broad silver border; the centre and border are inlaid with gems. (2) A copy of the Latin gospels, written in the beginning of the 9th century; the binding is coeval or nearly so; it consists of thick oaken covers plated in silver and set with gems; on one side is embossed the figure of the Saviour, with the symbols of the Evangelists in the corners, and on the other side is the Agnus Dei. (3) Latin gospels of the 10th century, in ancient metallic binding, ornamented with crystals. (4) A Latin psalter, with the canticles, litany, and office for the dead, written and illuminated about the year 1140; the covers are of carved ivory, set with turquoises; on one side are represented some events in the life of David, on the other, illustrations of the seven works of mercy. If, however, we compare these and other antique bindings with modern specimens of the art to be found in public libraries and private collections, we shall have good reason to be proud of our modern craftsmen.

Modern work is more elegant, less ponderous and clumsy, and at the same time apparently equally durable.

The description of a binding recorded in Dibdin is worth extracting; the book is said to be "in the library of J. W. King Eyton, Esq.," and is called "a large paper copy of the late Mr. Blakeway's Sheriffs of Shropshire." "It is an imperial folio, with the armorial bearings beautifully coloured. The binding is of blood-coloured morocco, extending an inch and half all round the inside of the cover, on which is placed a bold but open border tooled in gold, forming a fine relief to the rest of the inside, which is in purple, elegantly worked all over in hexagons running into each other in the Venetian style. In each compartment is placed the lion rampant and fleur-de-lys alternately. The fly-leaves are of vellum, ornamented with two narrow gold lines, and the edges are tooled. The back consists of hexagons inlaid with purple, containing the lions and fleur-de-lys aforesaid, but somewhat smaller than those in the interior. The design on the outside is a triumphal arch, occupying the entire side, highly enriched, with its cornices, mouldings, &c., executed in suitable small ornamental work; from its columns (which are wreathed with laurel) and other parts of the structure are suspended the shields of the sheriffs, 70 in number, the quarterings of which, with their frets, bends, &c., are curiously inlaid in different colours of morocco, and, with the ornamental parts of the bearings, have been emblazoned with heraldic accuracy on both sides of the volume. When we state that more than 57,000 impressions of tools have been required to produce this wonderful exemplar of ingenuity and skill, some idea may be formed of the time and labour necessary for its execution."

A short notice of the celebrated library at Alexandria, cannot be out of place in an introduction to books, as it was probably the largest collection ever brought together before the invention of printing. It is said to have been founded by Ptolemy Soter about B.C. 283, and increased by his successors until it contained, according to Aulus Gellius, 700,000 volumes, according to Josephus, 500,000, and according to Seneca, 400,000. The difference may perhaps be reconciled by supposing that the latter gave the number in one part only of the library, which consisted of two parts, situate in different quarters of the city. During the siege of Alexandria by Julius Cæsar, a great part of this library was burnt by a fire, which spread from the shipping to the city; it was soon re-established and augmented by the addition of the library founded by Eumenes, King of Pergamus (the accredited inventor of parchment), which collection, amounting to 200,000 volumes, Marc Antony presented to Cleopatra. Alexandria flourished as one

of the chief seats of literature until it was taken by the Arabs, A.D. 640. "The library was then burnt, according to the story generally believed, in consequence of the fanatic decision of the Caliph Omar: 'If these writings of the Greeks agree with the Book of God, they are useless and need not be preserved; if they disagree, they are pernicious, and ought to be destroyed.' Accordingly, it is said, they were employed to heat the 4000 baths of the city; and such was their number that six months were barely sufficient for the consumption of the precious fuel" (Penny Cycl.). This account may or may not be true; but, at all events, the library was dispersed, if not destroyed; it ceased to exist as a public institution.

The library of the British Museum contains upwards of 800,000 volumes, exclusive of manuscripts.

The sums paid for certain books would appear to the sober-minded incredible, if they were not well authenticated.

In 1806, a Bible, presented by Alcuin to Charlemagne in about A.D. 780, was sold for £1500.

In 1812, at a sale of the Duke of Roxburghe's library, a copy of Boccaccio's 'Decameron,' 1 vol. folio, was knocked down to the Marquis of Blandford for £2260. It is said that the Roxburghe Club was founded in commemoration thereof. The same copy was sold by public auction, in 1819, for 875 guineas.

In 1836, a copy of William of Malmesbury's De gestis regum Anglorum fetched at a sale £63, one of Thom's Chronica, £85, and one of Henry of Huntingdon's De gestis Anglorum, £78 15*s.* 6*d.* As a proof of the uncertainty of sales by auction, the first was sold in 1807 for £1 7*s.*, the second for 12*s.*, and the third for £2 1*s.*

In 1857, a translation of some of Cicero's works, printed by Caxton, and bound in old Russia, was sold for £275.

A copy of the 'Recuyell of the Historyes of Troye,' printed by Caxton (1471) was sold for £1060; this is taken from the 'Encyclopædia Edinensis,' but the date is not given.

Scattered about in '*Notes and Queries*' will be found notices of books still chained in churches, parish vestries, and school-houses.

Modern ingenuity has in bookbinding, as well as other arts, applied itself to superseding hand-labour by machinery; consequently the present series contains abridgments relating to contrivances for folding paper, rounding or backing, stitching, ploughing edges, cutting pasteboard, holding and pressing, case-making, and mottling edges. In the report of the jury respecting the Exhibition of 1851, we read:—"Bookbinding may be said to have become a manufacturing business. Books handsomely bound, gilt, lettered, embossed, and otherwise

ornamented, no longer depend upon individual skill, but are produced with extraordinary rapidity by the aid of machinery. Mr. Burn, of Hatton Garden, first introduced rolling machines to supersede hammering; the iron printing-presses of Hopkinson and others were altered to form arming presses, by which block-gilding, blind-tooling, and embossing can be effected with accuracy and rapidity. Leather covers, embossed in elaborate and beautiful patterns by means of powerful fly-presses, were introduced by M. Thouvenin, in Paris, about 25 years ago, and almost simultaneously in this country by Messrs. Remnant and Co. and Mr. De La Rue." "Embossed calico was also introduced about the same period by Mr. De La Rue. Hydraulic presses instead of the old wooden screw presses; Wilson's cutting machines, which superseded the old plough; the cutting tables with shears invented by Mr. Warren De La Rue, and now applied to squaring and cutting mill-boards for book covers; all these means and contrivances, indispensable to large establishments prove that machinery is one of the elements necessary to enable a binder on a large scale to carry on that business successfully."

The following notices of rapidity of work are worth recording: the first is taken from the supplement to the Penny Cyclopædia, article BOOKBINDING, 1845. "Five or six years ago Dr. Ure said, 'that should Messrs. Westley (one of the largest establishments in this line—clothbinding) receive five thousand volumes on any given occasion, they can have them all ready for publication within the incredibly short period of two days;' and this has been more than borne out by what has been since done."

The second is taken from the English Encyclopædia: "At 10 o'clock in the evening of the 30th of April, 1851, the first complete printed copy of the official catalogue left the printer's hands; in the following forenoon 10,000 such copies (in paper wrappers for stitched but unbound books) were ready at the Exhibition in Hyde Park, including two, superbly bound, for Her Majesty and Prince Albert."

In the report of the jury on the bookbinding exhibited in 1862, we are told that "no one member of the jury had acted upon the same section at the Exhibition of 1851," and that consequently no comparative test could be instituted between the work of 1851 and that of 1862. The jury announce that "there is a marked advance" in each of the three sections into which they divided their subject; "that it was stated, in 1851, that in houses like Remnant's, Westley's, and Leighton's, in London, 1000 volumes could be put up in cloth covers, lettered, and gilt, in *six* hours; and it may now fairly be said that the large foreign houses, such as Gruel-Engelman, and

Mame and Co., have acquired an equal degree of efficiency, the English houses having at the same time made a proportionate advance."

AUTHORS AND PUBLISHERS—HINTS TO.

Condensed from *Notes and Queries* (s. 1, vol. vi, p. 334, Oct. 9th, 1868):

Every book worth reading requires an index; in certain books a second and third index are necessary. The value of a good index, whether as regards time saved or information gained, cannot be over estimated.

If you have occasion to quote an author, always give a careful reference.

Should you have occasion to quote from many writers, the best place is to give it at the end of your book; the name of the author, title of the work, edition, &c. In every case the authorities quoted should be mentioned in the index.

In every case give the correct words of the quotation (and a translation or modern version if necessary).

In historical works, the dates should be printed in the margin whenever it is changed.

Running titles are very useless; if necessary, have the current matter on the page as the title, or none at all.

In mentioning a nobleman or a bishop, give the personal as well as the title or official name. The non-observance of this rule leads to great confusion.

Omission, or insufficiency of date, is a common defect, and a great source of confusion. The use of "this year" ought, in the absence of marginal reference, to be accompanied with the date in brackets.

In quoting in a foreign language give a translation, either in a note or at the end of a work, unless the work is intended for the very learned only.

In many cases it would be very desirable to give a list of books which treat on the subject of the text, with short notes, *if possible*, respecting the character and value of the work.

In reprints, either reproduce the original *verbatim et literatum*, or strictly explain the slightest alteration. The system of suppression, mutilation, emendation, &c., cannot be too highly reprehended.

The writer of this article advocates *toned* paper.

BOOKS AND BINDINGS—NOTES ON.

Notes and Queries (s. 1, vol. v, p. 94, for July 31st, 1852) has the following hints to book lovers:—

1. Never cut up a book with your finger, nor divide a printed sheet if it be ill-folded, as one page will rob the other of its margin.

2. Never lend a book without an acknowledgment.

3. Never bind a book wet from the press, as it cannot certainly be made solid without risking the transfer of ink from one page to another.

4. Never compress a book of plates in binding, as it injures the texture of the impressions.

5. Never brand books in unseemly places or deface them with inappropriate stamps.

6. Never destroy an antique binding if in moderate condition; if necessary repair it carefully. Do not put a new book in an antique jacket, or *vice versâ*.

7. Never destroy old writings or autographs (except trivial); nor destroy old book-plates. If necessary remove them to the end board, and *make a note of the transposition*. Before destroying old bindings, examine them for rare leaves or woodcuts of little value at the day, but now perhaps curious and valuable.

8. Never allow the binder (as is often done) to remove the bastard (or half) title; it is part of the book.

9. Never allow the binder to place oblong plates in ordinary books other than that the inscriptions beneath them read from the bottom of the page.

10. Never bind a large map with a small volume, it will most likely tear away, and injure the solidity of the book; maps are better separate, either for reference or preservation. *Maps or plans are best affixed at the end of the volume. They ought, if larger than the page, to be carefully folded and guarded at the back, and always to be mounted on linen, which is not expensive.*

11. Never permit sheets to be pierced sideways at the back; serials and pamphlets are much damaged this way. If a plate is turned wrong in binding, the holes appear at the fore-edge.

12. Never bind up twelve volumes in one, nor a quarto with a duodecimo—the latter is sure to fall out.

13. Never permit a volume to be cut down in binding, it destroys its proportions and lessens its value.

14. Never allow a book to be "finished" without the date at the tail of the back; it saves subsequent trouble, and the book from much needless handling.

15. Never have *registers* or strings in your books of

reference, they are apt to tear the leaves; paper slips are the best, if not too numerous.

16. Never destroy all the covers of a serial work; if it contain an engraving not to be found in the book, bind *one* at the end.

☞ Better still, bind serials or pamphlets in their wrappers (advertisements and all), they may be useful, and will some time be curious.

17. In binding, do not patronize "shams," as imitation bands or false head-bands, spurious Russia, or sham Morocco.

18. Do not allow your books to get damp, as they soon mildew.

19. Do not allow books to be very long in a too warm place. Gas affects them very much, Russia in particular; Morocco stands heat best.

20. Rough-edged books suffer most from dust. Gilt edges are the best; at least, gild the top edges.

21. Books with clasps, bosses, or raised sides, damage those near them on the shelf.

22. Do not, in reading, turn down the corners of the leaves; do not wet your finger to turn a leaf, but pass the fore-finger of the right hand down the page to turn over.

23. Do not allow foreign substances, crumbs, snuff, cards, botanical specimens, to intrude between the leaves.

24. Repair torn leaves neatly with paste; do not pin or sew them.

25. Do not stand a book long on the fore-edge, or the beautiful level on the front may sink in.

26. Never wrench a book open if the back is stiff, or the edges will resemble steps of stairs for ever after; open gently a few pages at a time.

27. Never lift books by the boards, but entire.

28. Never pull a book from the shelf by the head-band; do not toast them over the fire, or sit on them, for "Books are kind friends, we benefit by their advice, and they reveal no confidences."—LUKE LIMNER.

BOOKBINDING—HINTS ON.

Condensed from E. Edwards, *Memoirs of Libraries*, 1859, 2 vols. 8vo:

1. The binding should in colour suit the character of the book. Glossy, hot-pressed paper looks best in vellum. Theology should be solemnly gorgeous; history should be ornamented after the antique or Gothic fashion; works of

science as plain as is consistent with dignity; poetry, *simplex munditiis*.—Vol. 2, p. 984, quoting Hartley Coleridge, *Lives of Northern Worthies*, III, 88 *note*.

2. An antique and not plainly inappropriate binding should (if possible) be repaired, and not destroyed.

3. Autographs, MS. notes, and book-plates, should be preserved, however apparently unimportant. Pencil notes may be rendered indelible by washing with a soft sponge dipped in warm vellum, size, or milk; and portions of bibulous paper may be made to bear ink by the application of size with a camel's hair brush. Common writing ink may be removed from paper, without injury to the print, by oxalic acid and lime —carefully washing it in water before restoring it to the volume. Before destroying old bindings examine the linings, as old boards are frequently lined with rare leaves and woodcuts, at the time of doing so of no value, but now curious.

4. In making contracts for binding refer to some actually bound book as a sample.

5. Gas in a library injures books; Russia leather suffers most, next calf, least of all Morocco.

6. Maps and plates should be mounted *throughout* on good calico; the cost varies from a halfpenny to threepence a plate, but in the long run it is money saved. Large maps should not be bound in small volumes.

7. Pamphlets should (if practicable) be bound separately; if that is not possible, they should be classified, and the lettering on the back of the volume ample and minute. Pamphlet volumes should always have blank leaves at either end.

9. In binding serials the imprint and date should be lettered, with a full title on the back.

9. Books with carved bindings or with clasps should be kept in trays, table-cases, or drawers, not on shelves, for the sake of their neighbours.—Vol. 2, p. 985-87.

BOOK-DESTROYER—A NEW.

A new, most active, and powerful agent for the destruction of books has recently shown itself in several large libraries, where it has rendered many volumes utterly useless. This destroyer, be it insect or what it may, generally attacks new books, especially the cottony edges of newly cut volumes; but volumes with the top edges gilt have also suffered. It begins at the top, and very rapidly destroys all the upper margin of the book, being, as a general rule, stopped when it comes to the printed matter, as if there was something in

the ink opposed to its action. It sometimes, but more rarely, commences its ravages at the bottom of the volume, and very rarely indeed attacks the sides."—T., *Notes and Queries*, s. iv, v. iii, p. 192.

BOOK-MARKERS.

Professor A. De Morgan points out the great utility of book-markers, and tells us how they may be best made. A rectangular slip of paper is doubled into two, and then one half is again doubled. One half of the whole slip then forms the marker, the other half a pair of legs, to hold it in its place, bestriding the top of the leaf. He recommends a thin paper to make the marker of. He recommends also another marker useful for unbound sheets, which we give in his own words:—"Let the rectangular slip be *doubled sideways*, so as to present a marker and what we may call a handle joined at a bevelled crease. The handle should then be inserted between the leaves at the back, the marker acting as usual. It is next to impossible to keep the common marker in its place among loose leaves. This second kind of marker will be better than the common one even for bound books, the handle being made short and thrown well into the back of the leaf."—*N. & Q.*, s. ii, v. viii, p. 301.

BOOK-WORMS.

Luke Limner, F.S.A., in *Notes and Queries*. s. i, v, xii, p. 427, in writing on the devastations caused by book-worms, winds up with the following queries:

1. What is a book-worm? 2. Its transformations and scientific history? 3. Is it indigenous to books? 4. What paper does it most relish? 5. Is Russia leather less eaten than others? What antidotes have been tried? Their effects.

In the same volume, p. 474, two correspondents reply to the above queries:

"J. F. M.," accompanying his communication with a "brace of book worms," writes to say, that he had in his library an old book-wormed bible of 1546, and though occasionally examined, it was not till the end of 14 years he perceived the morocco binding of the book next it on the shelf slightly injured, which fortunately had not penetrated much below the surface of the leather, and on examining the shelf he found it perforated in two places. He describes the worm as about fifteen hundredths of an inch in length, and rather narrow

in proportion. The elytra, in colour a dull reddish-brown, form interesting microscopic objects; being adorned with rows of longitudinal semi-transparent spots, and hairs on the intervening spaces. "I presume," he adds "that the ravages among the books are committed by the insect in its larval state, in which it resembles a small cheese maggot, but somewhat thicker about the head."

The other communication in reply is from a lady (MARGARET GATTY), who states that Mr. Adam White, of the Zoological Department of the British Museum, showed and explained to her numerous specimens, amongst them the *Hypothenemus eruditus*, which eats through leather, and *Anobium striatum*, which eats through books. They eat, however, in their larva state, &c., &c.

(Further, *see* APPENDIX.)

BOOKS—MADE UP.

Rare old books, when incomplete, are frequently made up with pages from different editions, which tally page for page, and it becomes exceedingly difficult to distinguish them. The following note, appended to Lot 1936, part vi, p. 139, of 'Heber's Catalogue,' was made by that well-known bibliographer, as applied to the lot in question, namely a copy of 'Froissart's Chronicles' (*folio*), made up of parts of three different editions, printed by Pynson and Myddleton, in 1523-25. "To establish certain general *criteria*, to decide to which of the three any single leaf belongs, as it may present itself, seems desirable. These *criteria* may be drawn, firstly, from the general form of the characters, the appearance of the page and press-work, and perhaps the quality of the paper; secondly, from the blooming capitals, as they are called, at the different chapters and sections, and which bear different devices, apparently in all three; thirdly, from a certain peculiar form of certain letters, whether capitals or not, used by one and not by the other; fourthly, from the arrangement and orthography of the running titles, and the pagination."

BOOKS—MECHANICAL ARRANGEMENTS OF.

The mechanical arrangements of books is a matter of so much importance to all persons engaged in literary pursuits, as well to authors as to those who read only for pleasure, that we cannot do better than to devote a paragraph on the subject, for the special benefit of book-writers, book-printers, and book-

buyers; and we would begin by stating that our remarks are principally based on a very interesting article in '*Notes and Queries*' (s. I, v. v, p. 49), by a writer who only signs himself "L," and with his remarks we have incorporated others.

We mean by the mechanical arrangements of books such matters as the goodness of the paper, the legibility of the type, the size of the volumes, the presence or absence of tables of contents, indexes, and other means of reference, style of binding, and means of preserving. Of the forms of printed letters in England, France, and Italy, no improvement is required; the German black letter, formerly universal in Northern Europe, is now limited to native works; in Holland and Denmark it is no longer used. The old black letter formerly common in England was long retained in law books, and till a recent date in the statutes.

Roman numerals have generally given place to the Arabic, and ought to be altogether discarded, except to distinguish the volume from the page, and the book from the chapter. In law-books, however, where it is only necessary to cite the volumes, the Arabic figures are only used—for instance, the 100th page of the second volume of 'Barnewall and Anderson's Reports' would be written 2 B & A. 100. Of antiquated orthography, modern editors of English classical works (Shakespere, Milton, Bacon, &c.) have wisely adopted the modern form; though lately a passion for fac-simile reproduction has been in fashion; but yet such reprints, however interesting to the philological student, can never be expected to become popular. Orientalists, like Mr. Lane, will never succeed in banishing such words as *vizier*, *caliph*, *cadi*, &c.; nor even Mr. Grote's authority alter the spelling of Greek names.

Proper names, formerly printed in italics, are now printed with the same type as other words; their use, certainly then too frequently used, disfigure the page and offend the eye.

The size of books is a matter of more consequence than is generally supposed; folios and quartos are now generally restricted to such works as dictionaries, and encyclopædias, which could not be well printed in octavo. The division into volumes is generally the printer's division, and vary in different editions. The German plan of dividing the volume into parts is very inconvenient, and possesses no advantage. The result is that every reference must be made thus: Band II, Abtheilung III, s. 108.

Every literary work ought to have an organic division of its own. Since the invention of printing the works of classical prose writers have been divided into chapters; whilst dramas and books of poetry have been numbered. In making a

division of his works, the author ought to number the parts without reference to divisions into volumes. The works of Sir W. Scott are divided into chapters only, so that, without reference to the edition quoted, it is useless. For the same reason, an author ought not to quote his own work in the text by a reference to the volume.

The divisions most convenient for the purpose of reference is that to make a quotation simple to note and easy to verify. Divisions throughout an entire work (such as Gibbon's 'History') are the best. The numbering of paragraphs (as in Cobbett's writings, the French codes, and the papers of the Indian Government) is the easiest to verify. The Germans are the worst offenders, notwithstanding Gibbon's protest ('Decl. and Fall,' c. 44, n. 1). The internal division of a work by the author is not always for the purpose of reference. It may have a *logical* conclusion, and assist the reader by visibly separating its several parts. This may, however, be carried too far. It is of great convenience to have the subject marked in the running title, or in a historical work chronologically in the margin. In general no book (not being a dictionary, or arranged in alphabetical order) should be without a *table of contents*. The trouble and expense is little, and the advantage great. Didot's valuable 'Series of Fragments of Greek Historians' wants this; the 'Series of the Greek and Latin Classics,' published by Tauchnitz, is also without it.

Lastly, an Index adds much to the value of every work; law books generally have the best; those of the Parliamentary Reports are good. A copious index may be expensive, but anyone would willingly pay for it, if it cannot be given; an alphabetical list of names of persons, places, and things, would be a valued addition to any historical or scientific work.

BOOKS—MILDEW IN.

A correspondent in *Notes and Queries* (s. 1, vol. ii, p. 103), signing "B.," complains of mildew in books, as found in a public library in Liverpool, sometimes attacking the printed part only and not the margin, in others found on the inside of the back *only*, and in a few cases attacking all parts indiscriminately. He asks for hints as to cause or remedy.

Another correspondent, "T. I." (same vol, p. 236), mentions a few facts about mildew:—(1) It shows itself in the form of roundish or irregular brown spots; (2) It is usually more abundant on those parts exposed to the air. Under the microscope these spots exhibit no structure, but under manipulation they absorbed water more readily than the rest of the paper.

On applying litmus the spots were found to have a powerful acid reaction. On testing, it was found to be sulphuric acid or oil of vitriol. The acid does not exist in the paper, and can only be accounted for by supposing the paper to be bleached by the fumes of sulphur. This produces sulphurous acid, which, by the action of air and moisture, is converted into sulphuric, and then produces the mildew. If this is the case, it cannot be cured; after the process has once commenced it can only be checked by the utmost attention to dryness, moisture being indispensable to its extention, and *vice versâ*.

BOOKS—PAPER FOR.

Remarks on White and Toned.

The tint or tone of the paper on which a work is printed, though apparently a matter of minor consideration, is really one of great importance, and deserves to be considered by all writers who wish to give their work to the public in the best manner. The subject has been frequently mooted in the pages of 'Notes and Queries,' whose varied readers are, we presume, as good judges on the subject as can be found.

"W. J.," in *Notes and Queries* (s. II, vol. i, p. 126), remarks that the glaring white paper of modern books is anything but agreeable, and, from his own experience, often injurious. He quotes a letter (written in 1714) from Dr. Lancaster Provost of Queen's College, where, mentioning a new book promised to subscribers on white paper, he says:—"*Now, brown paper preserves the eye better than white*, and for that reason the wise Chinese write on brown; so the Egyptians; so Aldus and Stevens (Stephens) printed; and on such paper, or velom, are old MSS. writen. Savile printed his 'Chrysostom' with a silver letter on brown paper. *And when authors and readers agree to be wise, we shall avoid printing on a glaring white paper.*"

In the preface to Babbage's 'Logarithms' (edition 1834, 8vo, p. xi), in describing the method in which the book is printed, he says:—"*Coloured paper is more favourable to distinctness than white.* I had a page set up, and printed on paper of various colours and shades; almost all those whom I consulted agreed with me in giving the preference to the coloured papers; but the particular tint was not so unanimously fixed upon. Yellow appeared to have the preference, and it is that I have chosen for the first impression. (The edition of 1834 is printed on green paper.) The tint at first is

consideraly too deep, but it fades on exposure to the light. . . . It may be found that different eyes require different colours; and it is not improbable that a tint which is least fatiguing to the eye when used by candle-light, may not be the best adapted to calculations by day-light."

In *Notes and Queries* (s. II, v. ix, p. 121) is the following:—"TINTED PAPER.—It is suggested that, now we are to be freed from the paper-duty, tinted papers be more used. The relief an occasional slight shade of colour affords to those whose eyes are constantly poring over bleached and glazed sheets is well worth any little difference in price. Any one who has intently read a new library work for a couple of days will know what this means, as well as those who have to look over white MSS. Experiments have been made in the tints most agreeable to the eye, and this improvement has already been adopted in some mathematical tables, in a few standard books, in catalogues, and in a colonial paper or two. Perhaps the way to begin is to print a few tinted copies of every publication, and let purchasers take their choice (*N. & Q.* not to be excepted). *Query*. What would be the extra cost on the several varieties of paper? I am told 10 per cent. is the limit."—S. F. CRESWELL.

In the same volume, on page 330, are the following remarks:—"TINTED PAPER. The fatal objection to tinted papers is not the extra cost, which would not probably exceed the percentage named by your correspondent, but the fugitive nature of the colouring matters eligible for tinting paper, and this applies particularly to the most agreeable tints. Sober buff, being formed of the oxide of iron, is about the only one that does not change. If your correspondent will try a small experiment, by exposing to the action of the air the halves of several pieces of tinted papers, keeping the other portions covered, he will soon perceive the disagreeable result in partial discolorations."—W. STONES.

(Further, *see* APPENDIX.)

BOOKS—BINDINGS—PATENT.

There are several patents for improvements in bookbinding. The following, known as "Hancock's Patent Binding," is selected for its novelty, simplicity, durability, and inexpensiveness. Cooley, in his *Cyclopædia of Practical Receipts* (Lond., 1864, 8vo, p. 343), says:—"By Hancock's method the sheets are folded in 'double leaves,' and being properly placed together and adjusted, and firmly secured by a turn of pack-

thread, the book is subjected to the action of a press, and a *strong* and *quick-drying solution of india-rubber* is smeared over the back with the finger; when the whole is left three or four hours, or longer, to dry. The operation is repeated as often as necessary, after which *fillets* of cloth are cemented on with the same *varnish*, and the book is ready to have the boards attached. The sheets of books that cannot be folded in 'double leaves' should be strongly stitched through before adjusting them. We most willingly bear testimony to the strength and durability of this method, as well as to the great convenience it affords in allowing the books to open *perfectly flat* upon a table, or to be distorted in any possible manner without injury to their backs. It is, undoubtedly, the best way of binding books for travellers. The editor of this work once had a large trunk of books, among which was a massive volume bound on Hancock's plan. All the rest were nearly *torn to pieces* by a *few months*' journey, but this one remained uninjured even after *five* years' travels, extending collectively to upwards of 23,000 miles."

BOOKS—RARITY OF.

Mr. Edward Edwards, in his 'Memoirs of Libraries' (Lond. 1859, vol. ii, p. 647, *et seq.*), has a "Chapter on the Causes of the Fluctuations in Prices, and more particularly of the Rarity of Books;" we can only offer a very condensed summary of the contents. He groups under two heads the cause of fluctuation in price, and rarity; quoting from *Clement Bibliothèque Curieuse*, and classifies them thus:

1. Absolute.—2. Contingent or conditional.

These are rare editions of any common books, books common in public libraries but rare in the market.

A book of which only a few copies were printed he calls "necessarily rare."

One difficult to meet, no matter how many extant, he calls "contingently rare."

Necessarily rare:

1. Those of which a few were printed.—2. Books suppressed.—3. Books destroyed by fire or accident.—4. Books "wasted," usually for want of success.—5. Books never completed.—6. Large paper or vellum copies.—7. Second-class.

Contingent or conditional rarity :

1. Books of interest to a particular class of vendors.—2. In languages little known.—3. Heretical, licentious, and libellous books.—4. First editions of a classic author from MSS.—5. First productions of the press in a particular town.—6. Books printed by celebrated printers in the 16th century.—7. Books in the vernacular language of the author, printed abroad.—8. Privately printed books.—9. Books, the parts of which have been printed under different titles, in different sizes, or in various places.

The degree of rarity he estimates thus :

1. Books not current in the trade and hard to find, are of *unfrequent occurrence*.—2. Books not common in the country in which sought for, and those not easily met with, are *rare*.—3. If the copies are hard to find in neighbouring countries, they are *very rare*.—4. If only 50 or 60 copies printed, or the work so dispersed as not to make its appearance more frequently than if 60 copies alone were in existence, it is *extremely rare*.—5. Books of which there are not 10 copies in the world, are *excessively rare*.

Mr. Edwards adds that it is implied, though not stated, that these terms apply only to such books as, for some cause or other, are *sought for*, and in this Brunet agrees with him.

BOOKS—SIZES OF.

From *Notes & Queries* (s. III, v. ix, p. 83).

Paper-moulds have fixed conventual sizes, but since the introduction of machinery for making paper, and the consequent disuse of moulds, makers work more by a given number of inches than by names of sizes. Consequently, the correct description of book sizes has become impossible, and the trade describe the new by the name of the old size they most resemble. The true size of a volume is determined by the number of leaves into which a single sheet is folded by the binder. Thus, a sheet of *N. & Q.* has twelve leaves; and although ranking as a foolscap quarto, is, strictly speaking, a triple foolscap duodecimo, and a little too large for that. To determine the real size of a bound book, find a signature (a letter or figure at the bottom of the page) and count the leaves (not pages) to the next—say from C to D, or from 3 to 4. If

you find eight leaves, the book is certainly octavo; if sixteen leaves, sixteenmo; and so on. If a further test be desired, find the binder's thread, which runs through the middle of every sheet, and the number of leaves from one thread to the next will give the same result.

These rules, do not, however, apply to old black-letter books, and others of the fifteenth and sixteenth centuries, where the most satisfactory test is the position of the water-mark. Dr. Dibdin, England's most famous and most careless bibliographer, often erred through not noticing this. The rule is, a folio volume will have all the marks in the middle of the page; a quarto has the water-mark folded in half in the back of the book, still midway between the top and bottom; an octavo has the water-mark in the back, but at the very top, and often considerably cropt by the binder's plough; and 12mo and 16mo have the water-mark on the fore-edge.

WILLIAM BLADES.

BIBLIOGRAPHY—CLASSIFICATION OF WORKS ON.

Brunet (J. C.) 'Manuel du Libraire,' 6 vols, *Paris,* 1860-65, 8vo. This celebrated bibliographer, in the last edition of his well-known work, gives in the 6th vol., pt. 1, in the Order of Divisions (p. lix—lx) the following order of Classification of Works on Bibliography:

VI. BIBLIOGRAPHY.

A. Introduction, 31122-31128.*

B. General works on books, on libraries and their histories, on the duties of libraries, 31129-31164.

C. History of printing—

(*a*) General dissertation on the origin of printing, 31165-31203.

(*b*) Annals and dictionaries of the typographical productions of the first century after the discovery of printing, 31204-31225.

(*c*) History of printing and distinguished printers of different countries, 31226-31310.

(*d*) Dissertations on some particularities relative to printing, 31311-31322.

* These figures refer to the numbers in Brunet, and indicate the numbers he catologues under each division.

D. General bibliographies, including particular libraries, treatises, and dictionaries of rare works, bibliographical miscellanies, 31323-31364.

E. Catalogues of public and private libraries—
- (*a*) Manuscripts, 31365-31445.
- (*b*) Printed books, 31446-31593.

F. Special bibliographies—
- (*a*) Of anonymous and condemned works, 31594-31600.
- (*b*) Dictionaries or special catalogues of books printed in each country within fixed times, 31601-31604.
- (*c*) Particular presses, or in small numbers, 31605-31607.
- (*d*) Bibliographies of the works of religious orders, 31608-31624.
- (*e*) National bibliographies, *i. e.*, which treat of the ancient and modern authors of each nation, 31625-31687.
- (*f*) Special bibliographies for each branch of the bibliographical system, 31688-31799.
- (*g*) Bibliographies of particular works, 31800-31805.

G. Miscellaneous and historical extracts, 31806-31838.

The following, taken from Guild (R. A.), 'The Librarian's Manual' (*New York*, 1858, 4to):

I. Books containing lists of bibliographical works; II. Elementary bibliographies; III. Origin and progress of writing, manuscripts and diplomatics, monograms and autographs, materials for writing or printing, engraving on wood, copper, &c.; IV. Origin and progress of printing, early printed books, and bookbinding; V. Rare, anonymous, pseudonymous, and prohibited books; VI. Classification of books, and library economy; VII. Library edifices and history and statistics of libraries; VIII. Oriental and classical languages; IX. Bibliography of modern nations, or national bibliography; X. General bibliographies; XI. Special bibliographies; XII. Biographical dictionaries; XIII. Bibliographical periodicals.

CONTRACTIONS AND ABBREVIATIONS.

Under this head we make a note of, firstly, the contractions to be found in books printed in the 15th century, and secondly of the abbreviations found in modern works.

Of the first Timperley (*Encyclopædia*, p. 128), says that in the year 1488 "the frequent abbreviations of words in early printed works gave rise to great inconvenience. It was found both in the Gothic and Roman characters. He quotes a sin-

gular specimen [here given] as a sample, by Chevillier, from '*La Logique* d'Okam,' printed at Paris, 1488, from folio 121:

> "Sic hic e fal sm qd ad simptr a e pducible a Deo g a e & str hic a ñ e g a ñ e pducible a Do," *i.e.* "Sicut hic est fallacia secundum quid ad simpliciter. A est producible a Deo: Ergo A est. Et similiter hic. A non est: Ergo A non est producible a Deo."

Contractions of a similar nature abounded in all the works of that age, and more particularly in the books of law.

Printers also made use of vowels with marks of abbreviation, as *dno*, for *domino*; *c'* for *cum*; *quib'* for *quibos*; *argetoq*, for *argentoque*; &c. The vowels and consonants, *u* and *v*, *i* and *j*, are confounded together and used one for the other; the dipthongs *æ* and *œ* were generally supplied by the simple *e*; *c* was used for *t*, *f* for *ph*. To such an extent was this the practice, that a treatise was printed to explain these abbreviations, viz., "Modus legendi Abbreviaturas in utroque Jure," printed at Paris, by John Petit, in 1498. To prevent the great number of abbreviations Aldus invented the *italic* letter.

Further information on this subject will be found in *Peignot's* 'Dict. Rais.,' Vol. I, *art.* ABBREVIATIONS, where he gives examples of the Latin contractions found in the Papal Bulls of the 14th century, and refers the enquirer to '*Traité de Diplomatique des Benedictines*,' 6 vols. 4to; Vol. 3, plates 61 and 62; also to 'Encyclopédie' (*art.* ABBREVIATIONS); to the Dictionary of Devaines; and to *Diplomatique Pratique* of Lemoine, &c. &c.

PRINTERS' MARKS.

In reply to a query in *Notes and Queries* (s. I, v. x, p. 445), a correspondent, signing "J. S.," replies thus (Vol. XII, p. 521):—"The note of interrogation, according to Bilderdijk (*over het letterschrift*), is an abbreviation of the Latin word *questio*, and consists of the letter *Q*, with the last, *o*, written under it, which *o*, afterwards filled up, becomes a point; thus, first $\frac{Q}{o}$, then ? The note of admiration is the Latin *Io* (an interjection of joy) written in the same way; first $\frac{I}{o}$, then ! The mark § results from writing in two strokes the Greek letter *π*, the initial word of *παραγραφς*. The old paragraph mark ¶ he considers to be the Roman P; but *distinctionis causa*, turned and made black where the letter is white, and white where it is black. The *, †, &c., seem to be arbitrary marks.—For the title of "Bilderdijk's work," *see* APPENDIX (under BIBLIOGRAPHY).

OF CORRECTING PROOF.

To be able to correct the proof-sheets of his work before it goes to press is an important part of an author's duty, and is by many considered the most laborious. Godau, Bishop of Vannes, in France, used to say that "composing was an author's *heaven*, correcting his own proofs *purgatory*, but to correct another's writing was *hell*." It is, nevertheless, so essential that a knowledge of the meaning of the marks used and understood by printers for this purpose is necessary to all who edit their own works. It is not out of *place*, therefore, in a work like the present to offer a few remarks on the subject:

In the first place, much trouble may be saved at the outset by a careful preparation of the manuscript copy, which should be legibly written and accurately punctuated. Some author's manuscript is so minute that the compositors are put to great inconvenience, whilst others are written in such a shockingly illegible, contracted, scratchly, irregular manner, so full of interlineations, erasures, or blots, that the best compositors are puzzled, and even with the greatest care cannot avoid errors; their labour being doubled and much time unnecessarily lost. An author who writes in this way will find it to his advantage to have a fair copy made of his original for the printer's use, and will probably save much more than the expense of the transcript in not having to pay extra for corrections. Scarron (*Mélange*), advising authors, says:—"If you want your MSS. well printed, never give a well-written copy, for then they will give it to apprentices, who will commit a thousand faults; whereas, if it is difficult to read, the masters will take care of it themselves." We cannot, however, agree with this witty, sarcastic writer.

It will be found the best plan to have all your copy written on an uniform-sized paper, perhaps wide-ruled foolscap, for interlineations, and the sheet divided into four parts is the best; small pages can more easily be cancelled or added to, and this size occupies less space on the compositor's case.

In regard to punctuation, it is perhaps best in ordinary works, novels, &c., to leave it to the "reader" in the printing-office, who is generally a person of experience, and perfectly competent to note the pauses required to render the sense intelligible; but in works of an abstruse nature, or poetry, the author should attend to the punctuation himself, and *insist* on the printers following copy.

All respectable printing-offices take a pride in sending out clean sharp proofs, on good paper; and as a general rule these should be returned corrected in a reasonable time, as

their long retention interferes materially with the internal economy of the printing-office.

Many works on Typography, Manuals of Printing, Encyclopædias, and other works, contain a chapter on correcting proofs, and give a specimen of a "first proof" with the marks and signs used for correcting errors. We copy the following page from 'Savage's Dictionary of Printing:'

EXPLANATIONS OF THE MARKS USED.

Where a word is to be changed from small letters to capitals draw three lines under it, and write *caps.* in the margin.

1. The substitution of a capital for a small letter.
2. The marks for turned commas, which designate extracts or quotations.
3. The insertion of a hyphen.
4. The substitution of a small letter for a capital.
5. To change one word for another.
6. To take away a superfluous letter or word, the pen is struck through it, and a round-topped *d* made opposite, being the contraction of the word *dele* (do thou expunge).
7. A letter turned upside down.
8. The insertion of a word or letter.
9. The substitution of a comma for another point, or for a letter put in by mistake.
10. The substitution of a ; for another point.
11. When words are to be transposed, two ways of marking them are shown; but they are not usually numbered, unless more than three words have their order changed.
12. When a paragraph commences where it is not intended connect the matter by a line, and write in the margin opposite *run on.*
13. To draw the letters of a word close together that stand apart.
14. The marks for a new paragraph.
15. The substitution of a period or a colon for any other point. It is customary to encircle these two points with a line.
16. Where a space or a quadrat stands up and appears, draw a line under it, and make a strong perpendicular line in the margin.
17. Where there is a wrong letter, draw the pen through that letter, and make the right one opposite in the margin.
18. The transposition of letters in a word.
19. The mark for a space where it has been omitted between two words.
20. The manner of marking an omission, or an insertion, when it is too long to be written in the side margin. When

this occurs it may be done either at the top or the bottom of the page.

21. When one or more words have been struck out, and it is subsequently decided that they should remain, make dots under them, and write the word *stet* in the margin.

22. When a letter of a different size from that used, or of a different face, appears in a word, draw a line either through it or under it, and write opposite *w. f.*, wrong fount.

23. Marks when the letters in a word do not stand even.

24. Marks when lines do not appear straight.

25. The mark for the insertion of an apostrophe.

Where a word has to be changed from Roman to Italic draw a line under it, and write *Ital.* in the margin; and where a word has to be changed from Italic to Roman, write *Rom.* opposite.

To change a word from small letters to small capitals make two lines under the word, and write *sm. caps.* opposite. To change a word from small capitals to small letters, make one line under the word, and write in the margin *lo. ca.* for lower case.

Where the compositor has left an out, which is too long to be copied in the margin of the proof, make a caret at the place, and write opposite, *Out, see copy.*

THE SPECIMEN WHEN CORRECTED WOULD BE AS FOLLOWS:

It is sublimely declared in the Christian Scriptures that "God is Love." In truth, to figure to ourselves under any other characters a Being of infinite wisdom to conceive, and power to execute His designs, would appal the imagination of His dependent creatures. Neither can we find, in reasoning *à priori* and from the nature of things, any foundation for believing that the misery rather than the happiness of those dependent creatures can be desired or devised by a Being who cannot possibly be actuated by any of the motives from which we know that injustice proceeds, as ignorance, selfishness, or partiality; and who can have entertained, so far as we are able to discover, no other object in creating man, except the intention of finally communicating a larger proportion of happiness than misery. These are the principles from which is deduced the necessity of justice and benevolence in the Creator.

Arguments of this nature will have more or less effect, according to the constitution of the mind to which they are presented. At the same time it must be conceded that the works of God, generally considered, form the best criterion of His intentions; and that, however indisputable the eternal truths may be which render goodness inseparable from power and wisdom, there still remains a reasonable inquiry, how far the actual appearances of the world justifies this conclusion.

First proof

It is sublimely declared in the Christian Scriptures, that God is Love. In truth, to figure to ourselves under any other character a Being of infinite wisdom to conceive, and Power to execute his designs, would appal the ~~mind~~ of his dependent creatures. Neither can we find, in reasoning *à priori*, any foundation for believing that the ~~the~~ misery rather than the happiness of those dependent creatures can be desired by a Being who cannot possibly be actuated by any of the motives from which we know that injustice proceeds; as ignorance, selfishness, or partiality, and who can have entertained, as we are able so far to discover, no other object in creating man, except the intention of finally proportion a communicating larger of happiness than misery.

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and from the nature of things,

For Specimen corrected, see opposite page.

BOOKS—SIZES OF.

It is impossible at the present time regularly to define the proper size of a modern book, in the old-fashioned way of folio, 4to, 8vo, &c., for since the abolition of the paper-duty, the sizes of paper have greatly altered, which has also caused a great alteration in the sizes of books; moreover, many works are now printed on half sheets, so that if a book is called a size by the number of leaves from signature to signature, a demy 8vo printed in half sheets should be called a 4to, it having only 4 leaves, and a 12mo half sheet *sixmo*, it only having 6 leaves: also in all the smaller sizes, as a rule, there are only 8 leaves to a signature, although the printer's term for the size may be 32mo, 64mo, or 128mo, there being to this last size 128 leaves (256 pages), printed on one sheet of paper; and if this size was correctly described by its collation, it would be an 8vo, there being only 8 leaves to each signature. Who would think of calling the '*Small Rain*,' published by The Religious Tract Society, an 8vo? yet its collation is 8 leaves to a signature. It would be better to follow the plan adopted by some old booksellers and auctioneers, when they have a *fine* and *tall* copy of some scarce book, to give its dimensions in inches, length and breadth. If such a plan were adopted in every instance, book-buyers would not be misled by the size, and large paper copies could be easily distinguishable from small.—J. WALDEN.

	leaves.	pages.		leaves.	pages.
FOLIO	2	4	Thirtytwo-mo ...	32	64
Quarto	4	8	Thirtysix-mo ...	36	72
Octavo	8	16	Fortyeight-mo ...	48	96
Twelvemo or Duodecimo ...	12	24	Sixtyfour-mo ...	64	128
Sixteenmo	16	32	Seventytwo-mo	72	144
Eighteenmo.....	18	36	Ninetysix-mo ...	96	192
Twentymo	20	40	One hundred and twentyeight-mo	128	256
Twentyfour-mo	24	48			

The water-lines on a folio sheet are perpendicular, in all others horizontal, except the 24mo, which is sometimes perpendicular, and sometimes horizontal.

In order to ascertain the size of a book, open it between pages 48 and 49; if the *catchword* is at the foot of page 48, and the signature at the bottom of page 49, the work is in 24mo; but if the *catchword* is on page 64, and the signature at the bottom of page 65, the work is in 32mo. In some modern works (French particularly), the catchwords are omitted, and for the signatures usually given, the number of the sheets or

half sheets is printed at the foot of the first page of each in Arabic figures.

Folios are elephant, imperial, atlas, super-royal, royal, crown, demy, and medium.

Quartos are imperial, royal, medium, demy, and small.

Octavos are imperial, super-royal, royal, demy, medium, crown, post, foolscap.

Duodecimos, or twelvemos, are royal, demy, and medium.

Similar distinctions also exist in the smaller sizes, which cannot be so easily ascertained by the signatures. Thus, a small foolscap 8vo volume may easily be confounded with a 12mo, and a super-royal or imperial with a small 4to. By mistaking the sizes, important errors arise in creating editions that never existed.

In old books, where the paper was made to imitate vellum, a close inspection of the water-lines is necessary to distinguish the size of the volume. Folios, 4tos, and 8vos, may be respectively distinguished; if the water-mark is in the middle, it is a folio; if in the bottom of the sheet, it is a 4to; if on the top, an 8vo.

CHARACTERISTICS OF A WELL-BOUND BOOK.

The following hints are taken from a small pamphlet, entitled *Hand-book of Taste in Bookbinding.*

"The materials now in use for the binding of books are *morocco*, *russia*, and *calf* leathers, *silk*, *velvet*, and *vellum*. It would be useless to describe such well-known articles, or to discuss their applicability to any particular class of work, this being merely a question of price, and not of taste; but it is important to understand the characteristics of a well bound one. That it should open free and fully, so that the work may be read without any necessity for holding down the pages—that the edges of the boards or covers should be perfectly square, the leather turning over the edges smoothly and without any inequalities—that the leather should be clear and one uniform colour, free from blotches or any variety of shades—that the end-papers, or papers inside the covers, should be cut so as to leave the same extent of marginal leather all round, and be pasted down evenly, but more particularly at the fold where the book may be said to *hinge*, which should be perfectly smooth and free from crease—that the gilding of the edges should be smooth, and of an uniform tint—that the tooling on the back and sides should be sharp and clear, without the least perceptible joining of any one line with another—and that the

inside of every gilt-edged book should have a gold line about an eighth of an inch inside, worked all round it, this giving the volume a more elegant finish than any of the flowered rolls generally used for the purpose.

"The sides of half-bound books are covered either with cloth or marbled paper. The cloth is made of every variety of colour, and should always match the leather. The same remarks may be made in regard to the marble paper."

PAPER.

From *Paper and Paper-making, Ancient and Modern*, by Richard Herring, London, 1856. 8vo.

Manufactured paper, independent of the miscellaneous kinds [such as blotting, filtering, &c., which is rendered absorbent by the free use of *woollen rags*], is divided into three classes:—I. WRITING, directed into (1) cream wove, (2) yellow wove, (3) blue wove, (4) cream laid, (5) blue laid. II. PRINTING, divided into (1) laid, (2) wove. III. Wrapping, divided into (1) blue, (2) purple, (3) brown, (4) whited brown; each of these are again classified.

Pot	12½ × 15	Demy	20 × 15⅝
Foolscap ...	17 × 13½	Ditto, Printing	22½ × 17¾
Post	18¾ × 15¼	Medium ...	22 × 17½
Copy ...	20 × 16	Ditto, Printing	23 × 18½
Large Post ...	20¾ × 16½	Royal	24 × 19
Medium Post	18 × 23	Ditto, Printing	25 × 20
Sheet and third Foolscap ...	23 × 13¼	Super Royal ...	27 × 19
		Ditto, Printing	21 × 27
Sheet and half Foolscap ...	24½ × 13¼	Imperial ...	30 × 22
		Elephant ...	28 × 23
Double Foolscap	27 × 17	Atlas	34 × 26
Double Pot ...	30 × 25	Columbier ...	34½ × 23½
Double Post	30½ × 19	Double Elephant	26¾ × 40
Double Crown	20 × 30	Antiquarian ...	53 × 31

The smaller sizes of note and letter paper are cut from these by the stationers.

Of milled boards used by bookbinders and printers there are no less than 150 various kinds, as regards sizes and substances.

No house in London in the wholesale stationery trade is without 1000 different sorts of paper, and many keep a stock of twice that number.

Names of different sizes and qualities of paper (principally printing), with the French and German equivalents:

English.	*French.*	*German.*
Blank	...papier-blanc.	...schöndruck, erste seite zu druckenden bogens.
Blotting	...brouillard, buvard	...löschpapier.
Brief	...à ecolier	...schreibpapier, concept papier.
Brown	...goudronné	...packpapier.
Cap	...gris	...graues papier.
Colour-printed	...papier coloré à la planche	...bedrucktespapier.
Copy	...papier à procureur	...conceptpapier.
Demy	...coquille	...postpapier.
—— short, bastard, copy	...papier écu	...kanzleypapier.
Drawing	...à dessin	...zeichenpapier.
Foolscap	...papier écolier de petit format	...propatriapapier.
Foreign-post	...pelure, pelure d'oignon	...dünnes postpapier
Glazed	...glacé	...glanzpapier.
Hot-pressed	...satiné	...
Imperial	...Jesus, grand-jesus	...imperial.
India	...de Chine	Chinesisches-papier. maulbeerbaumpapier.
Laid	...vergé, papier à verjure	...geripptespapier.
Machine-made	...mécanique	...maschinenpapier.
Music	...papier à musique	...notendruckpapier.
Post	...papier à lettre	...postpapier.
Printing	...à imprimeur, d'impression	...druckpapier.
Quire of	...main de papier	...buchpapier.
Ream	...rame de	...riespapier.
—— Printer's	...rame des imprimeurs.	
Royal	...grand raisin	...königspapier, regalpapier.
—— super	...Jesus	...gross regalpapier, jesuspapier.
Ruled	...regle	...linienpapier.
Sand	...papier mat, papier verré	...sandpapier, glaspapier.
Sheet of	...feuille de	...papierbogen.
Silver-tissue	...de soie, Joseph	...Josephpapier, silberpapier.
Sized	...colle	...geleimtespapier.
Straw	...paille	...strohpapier.
Tracing	...à calquer, à decalquer	...kalkirpapier.
Un-sized	...non colle, sans colle	...ungeleimtes.
Vellum	...velin	...velinpapier.
Waste	...de rebut	...ausschusspapier, abgang von.
Whity-brown	...bulle	...conceptpapier.
Wove	...velin	...velinpapier.
Writing	...à cerise	...schreibpapier.

NUMERALS.

"The combination of Greek numerical characters was not well known to the Latins before the 13th century, although Greek numerical characters were frequently used in France and Germany, in episcopal letters, and continued to the 11th century. But of all the Greek ciphers the Episema ϛαῦ was most in use with the Latins: it gradually assumed the form of *G* with a tail, for so it appears in a Latin inscription of the year 296. It is found to have been used in the 5th century in Latin MSS. It was reckoned for 6, and this value has been evinced by such a number of monumental proofs, that there is no room to give it any other. Some of the learned, with even Mabillon, have been mistaken in estimating it as 5, but in a posthumous work he acknowledges his error.

"Those authors were led into this error by the medals of the Emperor Justinian having the episema for 5; but it is a certain fact that the coiners had been mistaken and confounded it with the tailed *U*, for the episema was still in use in the 4th century, and among the Latins was estimated as six, but under a form somewhat different. Whenever it appears in other monuments of the western nations of Europe of that very century and the following, it is rarely used to express any number except 5.

"The Etruscans also used their letters for indicating numbers by writing them from right to left, and the ancient Danes copied the example in the application of their letters.

"The Romans, when they borrowed arts and sciences from the Greeks, learned also their method of using alphabetical numeration. This custom however was not very ancient among them. Before writing was yet current with them, they made use of nails for reckoning years, and the method of driving those nails became in process of time a ceremony of their religion. The first eight Roman numerals were composed of the I and the V. The Roman ten was composed of the V proper and the V inverted (Λ), which characters served to reckon as far as forty; but when writing became more general, I, V, X, L, C, D, and M, were the only characters appropriated to the indication of numbers. The above seven letters, in their most extensive combination, produce six hundred and sixty-six thousand, ranged thus, DCLXVIM. Some however pretend that the Romans were strangers to any higher number than 100,000. The want of ciphers obliged them to double, treble, and multiply their numerical characters four-fold; according as they had occasion to make them express units, tens, hundreds, &c. &c. For the sake of brevity they had recourse to another expedient; by drawing a small line over any of their numeral characters they made them stand

for as many thousands as they contained units. Thus a small line over $\overline{I}$ made it 1000, and over $\overline{X}$ expressed 10,000, &c.

"When the Romans wrote several units following, the first and last were longer than the rest IIIIII; thus *vir* after those six units signified *sex-vir*. D stood for 500, and the perpendicular line of this letter was sometimes separated from the the body thus (Iↀ,) without lessening its value. *M*, whether capital or uncial, expressed 1000. In the uncial form it sometimes assumed that of one of those figures, CIↀ, CD, ∞, ↀ. The cumbent X was also used to signify a similar number.

"As often as a figure of less value appears before a higher number, it denotes that so much must be deducted from the greater number: thus, I before V makes but four, I before X gives only nine, X preceding C produces only 90, and even two XX before C reckons for no more than 80. Such was the general practice with the ancient Romans with respect to their numerical letters, which is still continued in recording accounts in our Exchequer.

"In ancient MSS. 4 is written IIII and not IV, 9 thus VIIII and not IX, &c. Instead of V five units IIIII were sometimes used in the eighth century. Half was expressed by an S at the end of the figures, CIIS was put 102 and a half. This S sometimes appeared in the form of our 5.

"In some old MSS. those numerical figures LXL are used to express 90. The Roman numeral letters were generally used both in England, France, Italy, and Germany, from the earliest times to the middle of the 15th century.

"The ancient people of Spain made use of the same Roman ciphers as we do. The X with the top of the right hand stroke in form of a semi-circle reckoned for 40; it merits the more particular notice as it has misled many of the learned. The Roman ciphers, however, were continued in use with the Spaniards until the 15th century. The Germans used the Roman ciphers for a long time, nearly in the same manner as the French."

"The points after the Roman ciphers were exceedingly various, and never rightly fixed. It is not known when the ancient custom was first introduced of placing an O at top immediately after the Roman characters, as A° M° L° VI° &c."—*Astle.*

Numeral Letters.

	Roman.	*Arabic.*
Unus, a, um,	I.	1.
Duo, æ, o,	II.	2.
Tres, ia,	III.	3.
Quatuor,	IV.	4.

	Roman.	*Arabic.*
Quinque,	V.	5.
Sex,	VI.	6.
Septem,	VII.	7.
Octo,	VIII.	8.
Novem,	IX.	9.
Decem,	X.	10.
Undecim,	XI.	11.
Duodecim,	XII.	12.
Tredecim	XIII.	13.
Quatuordecim,	XIV.	14.
Quindecim,	XV.	15.
Se- sex- decim,	XVI.	16.
Septemdecim,	XVII.	17.
Octodecim,	XVIII.	18.
Novemdecim, Undeviginti,	XIX.	19.
Viginti,	XX.	20.
Triginta,	XXX.	30.
Quadraginta,	XL.	40.
Quinquaginta,	L.	50.
Sexaginta,	LX.	60.
Septuaginta,	LXX.	70.
Octoginta,	LXXX.	80.
Nonaginta,	XC.	90.
Centum,	C.	100.
Ducenti, æ, a,	CC.	200.
Trecenti, æ, a,	CCC.	300.
Quadringenti, æ, a,	CCCC.	400.
Quingenti, æ. a,	Iↀ or D.	500.
Sexcenti, æ, a,	DC.	600.
Septingenti, æ, a,	DCC.	700.
Octingenti, æ, a,	DCCC.	800.
Nongenti, æ, a,	DCCCC. or CM.	900.
Mille,	M. or CIↀ.	1,000.
Duo millia Bis mille	MM.	2,000.
Tria millia Ter mille	MMM.	3,000.
Quatuor millia, Quater mille,	MMMM.	4,000.
Quinque millia, Quinquies mille,	Iↀↀ. or $\overline{V}$.	5,000.
Decem millia, Decies mille,	CCIↀↀ. or $\overline{X}$.	10,000.
Quinquaginta millia, Quinquagies mille,	Iↀↀↀ. or $\overline{L}$.	50,000.

	Roman.	*Arabic.*
Centum millia, Centies mille,	CCCIↃↃↃ, or $\overline{C}$.	100,000.
Quingenta millia, Quingenties mille,	IↃↃↃↃ. or $\overline{D}$.	5,00,000.
Decies centena millia,	CCCCIↃↃↃↃ. or $\overline{M}$.	1,000,000.

If the lesser number is placed before the greater, the lesser is to be deducted from the greater; thus IV signifies one less than five, *i. e.* four; IX, nine; XC, ninety.

If the lesser number be placed after the greater, the lesser is to be added to the greater; thus VI signifies one more than five, *i. e.* six; XI, eleven; CX, One hundred and ten.

An horizontal stroke over a numeral denotes a thousand; thus $\overline{V}$ signifies five thousand; $\overline{L}$, fifty thousand; $\overline{M}$, a thousand times a thousand, or a million.

I, signifies *one*, because it is the smallest letter.

V, *five*, because it is sometimes used for U, the fifth vowel.

X, *ten*, because it represents two V's.

L, *fifty*, from its resemblance to the lower half of C.

C, *a hundred*, centum.

IↃ or D, *five hundred*, the half of CIↃ.

M or CIↃ, *a thousand*, from mille. The latter figures joined at the top ↀ, formed the ancient M.—*Latin Vocabulary*, 18mo. Lond. Valpy, 1823.

HINTS ON THE FORMATION OF SMALL LIBRARIES.*

Intended for Public Use. By Wm. E. A. Axon, F.R.S.A.†

The following pages are here reproduced by permission of the writer, and will doubtless be read with interest by book-lovers:

"The present age may be characterised as an age of libraries. Never were they so numerous as at present, and never were they more extensively used. The great libraries of antiquity are more than rivalled by the national collections of England, France, and Russia; in value and in real extent the British Museum probably exceeds the Alexandrian Library; and in addition to these noble institutions we have now a large and

* This paper was prepared for the Co-operative Congress, May and June, 1869, but as the suggestions apply with equal force to all Small Libraries, it has been re-issued in the present form, in the hope of being useful to other libraries besides those established by the Co-operative Association. (Pref.)

† London, N. Trübner & Co., 60, Paternoster Row.

constantly increasing class of libraries intended for the use of those to whom the doors of the older libraries were rigidly closed. On trying to realise in our mind the immense number of volumes conserved in the national libraries—on thinking of the 602,000 volumes of the British Museum, of the 540,500 vols. of the Imperial Library at St. Petersburg—we can scarcely wonder at the notion which was once current that in them was stored the sum total of human thought and human learning. The increase of bibliographical knowledge has dissipated this old error, and we now know that no single library can ever hope to make with truth a claim to completeness. The librarians of the largest collections will tell you mournfully of the thousands of volumes which they can never possess, and will confirm the truth of that ancient writer who declared it would be more easy to empty the ocean and to count the grains of sand than to count the number of books existing in the world.

"Here, then, we may see the necessity for selection—a necessity even for the largest of national institutions, but a hundredfold more imperative on smaller libraries.

"A mass of books brought together upon no principle has small claim to be considered a library, and has little chance of producing those humanizing and ennobling effects which should flow from such institutions. From want of judgment in the selection of books, too many of our smaller libraries have failed to perform the work their founders intended. By what principle should the promoters be guided? In the formation of a private library, the only guides are the tastes and studies of the possessor; but in one intended for the use of persons of various ages, pursuits, and degrees of culture, there should be an effort at universality; all healthy tastes should be consulted, and, as far as possible, all shades of opinion should be represented; and the student in every department of human knowledge should find there something to aid his researches. Of course this is only possible within certain limits; it needs no art-magic to know that a thousand volumes cannot cover the wide field of science and thought; but a thousand volumes well selected may certainly furnish an introduction to the sciences, and contain also most of those books which have exercised undying influence on the progress of the human race.

"The aim of such a library should be to present an epitome of the entire circle of the sciences, and also to offer to its user those masterpieces of literature which all ages look upon with reverence; and, in addition, as many healthy and interesting works of fiction and lighter literature as possible. How sadly many small libraries fall short of this ideal; how little assistance they can give to those desirous of studying the laws of

nature, or of gathering wisdom from the pregnant words of the wise departed,—all who have had any practical acquaintance with them, must be fully aware.

"Few of the co-operative libraries, we should think, will have much less than a thousand volumes on their shelves; and if the aims above indicated are kept steadily in view, it will be possible with that number of volumes to provide information —elementary information, at least—on most of the topics which affect the well-being or excite the curiosity of mankind. Having thus secured a good foundation, the superstructure may be erected at leisure; but care should be taken not to devote attention to the enrichment of any one class exclusively; a judicious balance should be kept in all parts. But whilst every library should thus aim at an encyclopædic character, each one should also have its special characteristics; and it should be a matter of serious consideration as to the precise class to which preference should be given. It is evident that books, which in one locality are of great interest and utility, may in another be comparatively worthless. The only rule that can be laid down is—that immediate preference should be given to those works which bear most directly on the interests of those who will have to use them.

"It is impossible within the limits of this paper to undertake a survey of the wide field of literature, or to give details as to the precise works desirable in each class. It would be wise, in the first place, to procure a good modern Encyclopædia (such as Chambers's or the Encyclopædia Britannica), and then such collections as Weale's Rudimentary Series, Knight's Weekly Volumes, Murray's Family Library, &c. &c., and other similar series of concise works on science, history, and general literature. These will fill each class in about equal proportions, and each may be increased as opportunities offer and funds allow.

"Co-operative libraries should, it appears to me, give especial attention to social science, and should contain the best information on the various social systems now or formerly in use, and the works of the greatest thinkers who have written on political economy.

"After a number of good and serviceable books have been collected, the next care should be their classification for arrangement on the shelves. Now, it may appear a very easy task to arrange a number of volumes, and place together all those which relate to analogous topics; and yet experience shows that it is an extremely difficult operation, and one on which the widest diversity of opinion exists.

"Mr. Edwards, who has paid much attention to this subject and investigated it in a thorough manner, advocates a modi-

fication of Bouillaud's scheme, and arranges all the domains of human learning in six divisions :—1. Theology. 2. Philosophy (Mental). 3. History (Civil and Ecclesiastical), Biography, Voyages, Travels, and Topography. 4. Politics, Law, and Commerce. 5. Science and Art. 6. Literature and Polygraphy (Poetry, Novels, Essays, Encyclopædias, &c). Variations of this scheme have been used in standard books of bibliography, and in various town libraries. The subdivisions are too numerous to be here given; but an excellent scheme for the classification of a town library will be found in the second volume of Mr. Edwards's 'Memoirs of Libraries.' One far less elaborate would amply suffice for a small library; and each of the sub-classes should be distinguished by a class letter and a running number. This plan of having separate sets of numbers for the smaller divisions in preference to the general classes, is one that has not yet been tried, but has the obvious advantage of keeping together on the shelves all those works which relate to the same subject, and prevents them from being lost amidst a host of heterogenous works.

"Intimately connected with the welfare of libraries, great or small, is the question of Catalogues. The disputes as to the best methods of making catalogues have been so bitter and prolonged that it is somewhat dangerous ground to enter upon. The chief objection against classed catalogues is the impossibility of obtaining a permanent scientific classification. All schemes for that purpose are in their very nature artificial, and must sooner or later break down. Another objection is, that many books are of such a dubious or complex nature, that it is difficult to decide in what section they are to be looked for. The *Pilgrim's Progress* has not much in common with *Tom Jones*, and yet if we look to form, they both belong to the class of prose fiction. To the same class belong, for the same reason, such politico-philosophical speculations as *Utopia*, *Oceana*, and *Gaudentio di Lucca*. Many other cases might be cited. Readers may naturally be divided into those who wish to see the works of some particular author and those who want all the books on some given subject. If the library be a small one, the catalogue of which can be sold at a cheap rate, and with a prospect of soon exhausting the edition, the wants of the public will be best secured by printing in one alphabet the titles of the books, arranged first under the author's names, and second under the names of all the subjects of which they treat; and, also, in the case of fiction and literary miscellanies, under the first word of the title—of course excluding articles and prepositions. The last rule should be applied to all works issued without the writer's name; but where the writer of an

anonymous book is known, his name should be added in brackets.

"In addition to the printed catalogue, one should be kept for consultation at the library, each entry being written on a separate slip, and the additions to the library being catalogued as fast as they are received. As the proper cataloguing of a library is absolutely essential to its usefulness, a specimen of the method here proposed may perhaps be allowable:

"1. G 10. Paris: Les Associations Ouvrières en Angleterre (Trades Unions). [Par L. P. A. d'Orleans, Comte de Paris.] Paris, 1869. 12mo.
"2. G 10. Associations Ouvrières. Paris, 1869.
"3. G 10. Workmen's Associations. Paris, 1869.
"4. G 10. Trades Unions. Paris, 1869.
"5. G 10. Political Economy. Trades Unions. Paris, 1869.

"1. M 9. Jennings: an Introduction to the Knowledge of Medals. By the late Rev. David Jennings, D.D. 2nd edit. Birmingham, 1775. 12mo.
"2. M 9. Medals, Knowledge of. Jennings, 1775.
"3. Numismatics, Introduction, by Jennings, 1775.

"In some cases it may be requisite to write a dozen entries for one book, and these entries, written on separate slips of paper or cardboard, and arranged in alphabetical order, will combine most of the advantages of a classified catalogue with the simplicity of an alphabetical one. In printing the catalogue, it may perhaps be required, for the sake of economy, to abridge the titles under the authors' names; in which case care must be taken to compress as much information as possible into the space available.

"As our model library has now been carefully selected, judiciously classified, and well catalogued, we come next to the system of book-keeping, which should be as simple as possible. A register of stock, and a record of books issued, are indispensable. The stock books should be lists of the books in their proper order upon the shelves, and by these lists the library should be periodically examined, to see that each article is in its proper place, and that none are absent without leave. In the record of issues should be entered the title and number of the book, the name of the person to whom issued, and the date of its return. This book should be examined daily, to see that no books are detained beyond the time allowed by the rules.

"In binding the books, a plain strong binding will be found most serviceable; and in most cases all lettering may be dispensed with. Each book should, if possible, have over its

binding a paper cover to protect it, and on this might be written its title and press-mark.

"Some of these details may appear trivial and unneeded; but it is from lack of system in their formation and management that many small libraries fail to exercise the beneficial influence which they might otherwise exert.

"In conclusion, it is important to repeat that the value of a library must depend almost entirely upon the skill with which it has been selected; and unless efforts are made to give an encyclopædic character to these libraries by a principle of universal selection, some persons, students of some phase of science, will have to be refused that aid which a library should give to all who consult it. And if these libraries are stocked with judgment and discretion, and managed generously and well, it is evident that they may be of great educational use, and have the happiest effects on the intellectual life of those who use them."

Books — Number of XV Century, in existence.— The total number of books in existence printed in the XV century are variously estimated,—by Santander at upwards of 15,000, and by Brunet at from 18,000 to 20,000.—Edwards, *Memoirs of Libraries*, Vol. II, p. 658.

Sweynham and Pannartz state, in a petition to Pope Sixtus IV, in 1472, they had printed of the classical authors generally 275 copies; of Virgil and the Philosophical Works of Cicero twice that number, and in Theological Works the usual number was 550. The whole number of copies printed by them was 12,475.—*Ib.*, 65.

Quotations.—In *Once a Week* for April 4, 1868, is a clever article on "Inverted Commas" in quotation, showing how much their use has been used and abused, and suggesting some other plan.

Punctuation.—Leave to the printer the minor details of punctuation, for few authors can punctuate in MSS. Correct what you think wrong in the proof.—*Companion to the Writing Desk.* We say, don't trust the compositors; they are either so ignorant that they are unable to understand, or so conceited that they think they know what you want to express better than you do yourself.

PUBLISHING BOOKS—PLANS OF.

From a useful little work called *Counsels to Authors*, (published by Freeman, 1863, 8vo), we condense the following information:

1. Submit your manuscript, carefully prepared, to the publisher you select, who, if he approves of it, will furnish a carefully and economically made estimate of the cost of an edition, including printing, corrections, illustrations (if necessary), binding, and advertisements. The expense being ascertained, he will enter into an agreement to share equally with the author the expense of bringing the work out, and whatever the result, the author is freed from further responsibility. On this plan the copyright remains with the author.

2. If the author does not wish to advance the money, but is certain of an extensive sale among his friends when the work is issued, he undertakes to take a certain number of copies at the trade price, and thus makes his profit. In this case the proceeds of the publisher's sale would go to meet the cost of production, after which the profits would be equally divided, the copyright remaining with the author.

3. The publisher undertakes to print and publish at his own cost and risk, dividing the profits equally with the author, on an account to be rendered annually in July. Under this plan the copyright is the joint property of the author and publisher.

4. Is that of parting with the copyright for an agreed sum, the amount of which must depend upon the character of the work and the ability of the writer.

5. Is that of publishing on commision; an estimate is given at the outset, and the accounts regularly made up and forwarded every six months. A commission of ten per cent. is charged on the *net* proceeds, for which all the publishing arrangements are undertaken. The July accounts are due on the 1st of October, and the January accounts on the 1st of April.

RECORDS.

The following note on the Records and the terms used in reference to them is taken from Savage's *Dictionary of Printing* (1841), *art.* "RECORDS:"—

"To enter into a history, however brief, of the various public Records would be foreign to the objects of the present work; it is sufficient for the purpose to state that each of the courts of judicature registers its acts and proceedings upon rolls of

parchment, which are called the Records of the court to which they belong; for instance, the Chancery Rolls, which contain the registration of all matters which pass under the great seal of England, are divided into classes—particular rolls being appropriated to the entry of particular matters. Thus, the Norman Rolls contain entries chiefly relating to Norman affairs; the Scotch Rolls comprehend those which regard Scotland generally; the Parliament Rolls embrace matters touching the Parliament; the Fine Rolls, entries respecting fines paid to the king for grants of liberties and privileges. The Close Rolls preserve copies of letters directed to individuals for their sole guidance and inspection, which, being private, are for this reason folded up, and *closed* with a seal; while the Patent Rolls, on the contrary, contain copies of letters which, though bearing a seal on their lower margin as a mark of authenticity, are not closed, but remain *patent* or *open*, to be shown to all men; these convey directions or commands of general obligation, or are given to individuals for their particular protection, profit, or personal advantage. A few only of the Chancery Records have been here enumerated; but sufficient has been stated to show the reader that each species of roll has its distinguishing characteristic.

A *Chancery* roll is composed of a number of skins of parchment so connected that the top of the second is attached to the bottom of the first, the top of the third to the bottom of the second, and so on; the whole being rolled up in the manner of a piece of cloth in a draper's shop, or of carpet in the warehouse of the manufacturer.

The reader will, from this description, readily understand that the word "roll" (*rotulus à rotare*, to turn round) is but a synonym of the word "volume" (*volumen à volvere*, to roll), and that, from the longitudinal connexion of its component skins, a reference made from any entry upon it, to a preceding or succeeding one, will be *literally* and properly expressed by the words *vide* SUPRA and *vide* INFRA. He will likewise clearly comprehend that not only the interior, or *intus*, of the roll, upon which the characteristic entries have been made, will necessarily be kept clean and free from atmospheric influence, but also the greater part of the exterior, which is denominated the *dors*. This circumstance afforded the scribes an opportunity, which they readily embraced, of using the *dors* for entries and memoranda that were frequently very different in their character from those contained on the *intus* of the roll.

The Rolls of the Courts of King's Bench, Common Pleas, and Exchequer, contain the proceedings of these courts; and they differ from those of the Chancery, not only in the nature

of their contents, but also in the form in which they are made up. A roll of these courts consists of an indefinite number of skins sewn or attached together with a strong ligature of parchment at the top, and the subject is written both on the *intus* and *dors*, precisely in the same way as a book or letter is written; after the *intus* is filled, the subject is continued on the *dors*. In using this kind of roll, each skin, when perused, is turned back over the head of the rest, and brought down immediately after that which just before had been the last of the series; until, the whole having been thus in their order revolved, the first skin is again brought into its original position. The entire mass, being unprotected by pasteboard or other unyielding covers, is perfectly flexible, and having been rolled up in the manner of a quire of paper, which it is desired to reduce to its smallest compass, is confined in its position by a piece of tape or other adequate ligature.

"In quoting an entry from a roll, it is usual for writers to state first the name of the roll on which it is to be found: as *Rot. Pat.* (Rotulus Patentium), *Rot. Claus.* (Rotulus Clausarum), the word "Litterarum" being understood in the two preceding cases; *Rot. Fin.* (Rotulus Finium), &c. Then follows the year of the king's reign. Should the roll be divided into parts, the part also is specified; as *p.* 1, or *pars* 1, *p.* 2, or *pars* 2. The next circumstance noticed is the particular skin or *membrane* on which the entry occurs—as *m.* 23. If the entries on the skin have numbers attached to them, the number also (*n.* 1, &c.) is cited; and if the entry is made on the back or *dors* of the roll, that circumstance is expressed by adding *d.* or *indorso* (*i. e.* "on the back") to the quotation; for, should this be omitted, the entry will very naturally be sought for upon the *intus* of the roll. Citing, then, an entry from the Patent Rolls, for instance, we will suppose the quotation to run in the following form, "Rot. Pat., 13 Edw. III, p. 2, m. 23;" which would be thus rendered in English: "On the twenty-third skin of the second part of the Patent Roll of the thirteenth year of Edward the Third."

Before quitting this part of the subject, it may not be unimportant to state that, on examining a roll, it is not an unfrequent circumstance to meet with entries which are cancelled, or crossed out with the pen; but, to prevent suspicion that this has been unfairly done, the reason for the cancellation is generally added to the side—as, "Quia supra" (Because it has already been entered above;) "Quia alias inferius,"—(Because it has been re-entered in other words below); "Quia in Rot. Fin." (Because it is entered on the Fine Roll—to which it more properly belongs); &c. This kind of cancellation, which was performed, as of course, by the person who

discovered the error, must not be confounded with a cancellation by *judgment;* which latter was a function of the Lord Chancellor, who, when Letters Patent or Charters were adjudged void, was the person who condemned or cancelled them.

The terms *cancellation*, *erasure*, *expunging* or *expunction*, *obliteration*, *elision*, and *deletion*—words each employed to denote a different method adopted to prevent faulty passages or minor errors from standing as parts of a composition—having been frequently used indiscriminately one for another, the reader may not be displeased to be here reminded of their original significations. To treat, then, of each in the order in which it has been named:—

Cancellation denotes the drawing a pen several times obliquely across a passage, first from right to left, and then from left to right, in the manner of lattice-work. (The word is derived from *cancella*, a lattice.)

Erasure implies the removal of a faulty portion by the application of the knife. (From *erado*, I scrape out.)

Expunging or *expunction* (both derivations from the same verb *expungo*, I prick or *dot* out), was a method by which the clerk neatly expressed that a word, or part of a word, was to be omitted: as "sententence." Leaving out, then, the under-dotted or expuncted letters, the amended word will be *sentence*.

Obliteration is the slovenly method, still frequently employed, of completely covering the error with ink, so that not a letter thereof can be traced. (From *oblitero*, I blot out.)

Elision is the act of striking out the erroneous matter by a simple dash of the pen. (From *elido*, I strike or dash out.)

Deletion is the wiping away the ink while it is yet wet, and then continuing the writing over the space which had been in the first instance occupied by the error. (From *deleo*, I wipe out.)

SOCIETY OF BIBLIOGRAPHERS.

(*N. & Q.* s. IV, v. i, p. 26.)

"In England we have many learned societies pursuing a course of steady usefulness, recording year by year new facts in science, throwing new lights on history, exposing old errors, and accumulating material for the future philosopher—for the future historian.

"Everyone who has had to do with historical literature must have reaped benefit from the labours of the Society of Antiquaries, the Numismatic Society, and those others which are devoted to the promotion of historical knowledge; and every man of science must owe similar obligations to the Royal

Society, the Chemical Society, &c. &c. The number of learned societies is now somewhat large, and each of them, in its own peculiar field of usefulness, has been of much service; and, with their example shining so clearly, it has often excited my surprise that there is not among them a Society of Bibliographers.

"Some knowledge of bibliography is necessary to every man who is engaged in any literary or scientific pursuit; an acquaintance with it may save him years of useless toil. The bibliographer aids the student in every department of human thought and observation: the theologian, the antiquary, the *savant*, all need his aid. He records their labours, and is constantly noting the new discoveries in the map of human learning. There is no occasion *here* to insist upon the importance of bibliography. Why, then, is there no society for its advancement? Let bibliographers consider this question. Lowndes, we are told by Mr. Bohn, complained that the bibliographer had no standing in England. A somewhat higher value is put upon these studies now, but the establishment of such a society as is here suggested would undoubtedly aid in giving to bibliographers still more of that position to which they are entitled in the republic of letters. When such an association *is* organised, there is plenty of work which it might usefully do. A General Literary Index would then be something of a possibility, the vexed question of cataloguing would, probably, find a solution, much light would be thrown upon literary history, special bibliographies of particular subjects might be brought out under its protection, and it would be able to accomplish for Europe that which the Smithsonian Institution does for America in the way of promoting friendly relations between different literary institutions and men."

W. E. A. A.

DESCRIPTION OF THE FAC-SIMILES OF TYPOGRAPHICAL AND LITERARY RARITIES GIVEN IN THIS BOOK.

The eight pages—169-176—given in addition to the matter promised in the prospectus of this work, will, we hope, be acceptable to the our readers, many of whom may probably never have an opportunity of seeing the originals; all of which are of excessive rarity,—some of them possibly unique, or at least only to be found amongst the literary treasures of large public libraries, or carefully locked up in the private collections of distinguished bibliophiles.

They have been selected to illustrate the early progress of the Typographic art, after block-books gave place to printing with moveable type, and to show the early Gothic letter of the

15th century, and the Roman and Italic of the succeeding one; at the same time, the subject-matter of each plate in itself possesses an interest to bibliographers.

Except in two instances (and then incorrectly) the specimens chosen have never before, to our knowledge, been published; for permission to reproduce them, we are indebted to the courtesy of the authorities of the British Museum and the Bodleian Libraries; whilst, for the accuracy with which they are executed, the name of Mr. F. C. Price is a sufficient guarantee.

A short description of each plate will enable the reader to understand them more readily.

Page 169, *Plate* I, is given as an illustration of the block-book—*i. e.* books printed from carved blocks of wood on one side of the leaf only, which were the immediate precursors of printing, "but it must not be regarded as the form in which the art first developed itself, but rather as the perfection of another art which had prevailed for many years previously—that of engraving on wood—and, perhaps, of one particular form of it, that of card-making."

As the art of printing improved, the block-book fell into disuse, the last known being executed at Venice about 1510 (a copy of which is preserved in the British Museum).

The example given (from the national collection) is thus described in the catalogue—

"C. 17 *b.*] "Saturn. Planet.

"*Begin.* Saturnus am stern bin ich genant,
Der höchst planet gar wol bekant,
Naturlich bin ich trüben und kalt,
Mit minem winken manigualt, *etc.*

"[A description in verse of the seven planets, *i. e.* Saturn, Jupiter, Mars, The Sun, Venus, Mercury, The Moon, and their astrological influences on human life: sometimes known as the 'Planetenbuch,' or as 'Folge der Sieben Planeten.'] *MS. Notes.* 1470 (?4).

A block-book in which the tract, as well as the woodcut illustration, is printed from blocks—6 leaves,—of which the recto of the first and the verso of the last are blank. The description of each planet occupies twelve lines on the verso of one leaf and the recto of the next; the lower part of each page being occupied with a large woodcut. It is without title-page or pagination, imperfect, wanting fols. 3 and 6.

Page 170, *Plate* II, is the last page with the colophon of the well-known *Exposicio S. Hieronymi in Simbolum Apostolorum* (Oxonie, 1468), copied by permission from the copy in the Bodleian Library. Upon the strength of this date, the honour

of printing the first book in England has been by some denied to Caxton, and claimed for Oxford. The date, however, (according to the *Guide to Printed Books*) is a typographical error for 1478.

Dr. Cotton, in his *Typographical Gazetteer* (edit. 1831, *art.* Oxford), speaking of the date of the work, says "that his opinion upon it has long been made up," but he does not state it; though, further on, whilst combating Dr. Dibdin's opinion that the types "carry a foreign appearance," he concludes by saying—"I shall content myself with believing that *the colophons speak nothing but the truth*, and that the books were really printed at the place at which they profess to have been printed." We shall venture no comment of our own on this contested question, but conclude our remarks with an extract from a letter, written by a gentleman well qualified to form an opinion on the subject, who, after a most careful examination of the volume, thus writes:—"The *St. Jerome* dated 1468 is certainly printed with more primitive type than any of Caxton's; and if I were asked for an opinion, I would contend for its being the first book printed in England—especially, as without some very strong evidence indeed, the fact of the date being so clearly set forth, gives a very hard nut to crack, let antagonists write what they may."

Page 171, *Plate* III.—This illustration is of peculiar interest as a specimen of early typography, manifesting, not only in the sharpness of the letter, but in the proportion of the character, a decided advance on the first productions of the inventors of the art. It is also curious as a specimen of one of the oldest—perhaps the oldest—example of a *Bookseller's Catalogue*, or, more correctly speaking, a *Publisher's Circular*—which has escaped the fate to which this particular class of ephemeral literature is, from its nature, doomed.

It consists, as will be seen, of a list of books sold by Anthony Coburger, at Nuremberg (*Norimbregia*), one of the first places to admit the newly discovered art of printing, of which the earliest known specimen, as printed there, was executed more than four hundred years ago! (1470) Cotton (*Typ. Gaz.*). Anthony Coburger (or Koburger), the *first* printer of the name, who was an artist of great repute, worked in this city from 1472 till 1513—(Johannes Coburger printed from 1510 to 1525; Anthony Coburger, the younger, from 1515 to 1522; while Melchior Coburger printed only in 1540. Altogether 276 publications of the Coburger family are recorded by the author of a work upon these illustrious printers, just published at Leipzig)—and about 1486 printed the broadside catalogue—part of which we give in facsimile. It is partly printed in long lines, partly in double

columns—51 lines. Some of the works specified have not been identified as printed by Coburger. "The type," says a note in the catalogue of the British Museum, "resembles that of Coburger's bible of 1477."

The fac-simile we give is from the original (probably unique) preserved in the British Museum; any one curious to see it in its entirety may find the title by consulting the New Catalogue, *sub* CATALOGUES, pt. vi, where the press-mark is given C. $\frac{18\ e.\ 2}{27}$.

Page 172, *Plate* IV.—Is a fac-simile of another bookseller's advertisement, of great interest to English bibliographers, not only because it issued from the press of Caxton, but as being the earliest instance of a "broadside" printed in this country. Mr. Blades, in his *Life of Caxton* (vol. ii, p. 101), describes it fully. The advertisement, he tells us, refers to a separately published portion of the *Directorium sue Pica Sarum*, which was a collection of rules to show the priests how to find the moveable feast of Easter.

It may be here remarked that Caxton frequently used the word "reed" for red, and further, that the *pye* above mentioned is supposed to have given the name to the type called *Pica*, which was first used for printing works of this class.

Dr. Dibdin, in his edition of Ames's *Typographical Antiquities* (vol. i, p. 111), gives a fac-simile of this advertisement; but it is (says Mr. Blades) inaccurate. It was copied from the same as ours,—namely, the one in the Douce Collection, Bodleian Library; but it appears to be very clumsily executed. Two copies only of the original Caxton's are known—the one here reproduced; the other in Earl Spencer's Collection.

The lower figure on the same page is Caxton's smaller device; the monogram between the initials of his name is supposed to represent the figures 74; his first work printed in this country being in 1474.

Page 173, *Plate* V—Is a page from the first edition of Chaucer's *Book of the Tales of Canterbury*, printed by Caxton about 1476, from the beautiful copy in the British Museum, and of which only one other perfect copy is known—namely, that in the library of Merton College, Oxford.

Dr. Dibdin, in the *Typographical Antiquities* (vol. i, p. 291), praises this work most highly, and enters into a very full description of it, giving a copy of the page we have selected, in modern spelling. It is generally known as Chaucer's recantation, but the doctor is of opinion that is not Chaucer's composition, but rather the interpolation of some priest at a later period.

If the reader will turn to our introduction, p. xiii, he will

find there quoted the five first lines of this page, with some variations, which I ask him to "arette to the defaute of myn unconnyng;" for before I saw the original, I made the extract from the quotation given by the learned (but most careless) Doctor on the verso of the leaf before the title of his *Decameron*; and though some may pardon him as a divine, none can excuse him for his inaccuracy as a bibliographer.

Page 174, *Plate* VI.—A page from the *Virgil* printed by Aldus Manutius, in Venice, April, 1501.

This is remarkable as being the earliest attempt to produce cheap books, by compressing the matter into a small space, and reducing the size of the pages. For this purpose Aldus had a small and peculiar-faced type cut, now known as *Italic*. It is said to have been formed in imitation of the handwriting of Petrarch. The claim of Aldus was disputed, as may be seen in a copy of Petrarch's *Opera Volgari*, printed at Fano by Hieronymo Soncino, 1503, printed in *italic type* cut by Francesco da Bologna. In this very rare volume, the printer unjustly accuses Aldus of having claimed for himself the merit of the invention of the Italian character, which was due to Francesco da Bologna. There is a copy of this work in the library of the British Museum. [Our fac-simile is taken from the copy in the Bodleian Library.]

Page 175, *Plate* VII.—This fac-simile presents a very early specimen of the Roman type, with some modification of the character now universally used. It is taken from the *Cosmographia Rudimenta* of Hylacomylus, printed at St. Dié, in Lorraine, in Sept., 1507; a copy of which is exhibited amongst the literary curiosities of the British Museum; its interest consisting in being the work in which it was first proposed that the name *America* should be given to the continent now so called.

Our fac-simile is a reproduction of the passage wherein the name is suggested, and will, doubtless, be regarded with interest by Transatlantic readers.

Page 176, *Plate* VIII.—This plate is an accurate reproduction of the title-page of one of the first books printed in America, where the art of printing was introduced in less than a century after its discovery in Europe, and nearly ten years before it was practised in Ireland. To Mexico belongs the honour of being regarded as the first spot on which the art of printing was first exercised throughout all the vast dominions of the newly discovered world, though the precise time has not been accurately fixed.

Antonio de Mendoza, a man who had a high esteem for literature having been appointed Viceroy of Mexico in 1535, procured an edict, in 1551, from Spain for the establishment of an university in the capital; previous to which he had taken

care that the newly discovered art should be brought from the Old World into the New. We find that Brunet mentions a work entited "*Relacion d' espatable terremoto q agora nuevamente ha acontocido an la cibdad d Guatemala*, which bears for imprint, 'Fue impressada en la gran ciudad d Mexico en casa de Juan Cromberger año d mill y quinientos y quarenta y uno.'" This is in small quarto.

"And a still earlier book was issued by the same printer, viz. *Manuel de Adultos*, dated December 13th, 1540. But of this last only a single fragment is now known to exist, consisting of the last four leaves."

The next work, perhaps, the only one that has escaped the ravages of time, is the *Dotrina breve*, the title-page of which forms our illustration, and which, if not the only copy existing, must be of extreme rarity. It is a small quarto volume of 84 folios, printed in Gothic letter, with the title (as shown in the fac-simile) as follows:

"Dotrina breue muy p | uechosa delascosas q ptene | cen alafe catholica y a nra. cri | stiandad en estilo llano pa co | mu intelligecia. Copuesta por | el. Reueredissimo. S. do fray | Jua çumarraga primer obpo | d'Mexico. Del cosejo d'su ma | gestad. Impssa ela misma ciu | dad d'Mexico por su madado | y a su costa. Año d. M. | dxliij: (*Colophon*) "A hora y alabanca de nro señor Jesu xpo y della glio- | sa virge sancta Maria su Madre: a q se acaba el presen- | te tetratado. El qual fue visto y examinado y corregi | do por madado d'e R. S. Do fray Juan Cumar | raga: primer Obispo de Mexico: y del cosejo | d'su Magestad. ec. Impmiose eñsta gra ciu | dadd' Penuchtitla Mexico desta nuena | España; en casa de Jua croberger por | madado d'l mismo señor obpo Do | fray Jua Cumarraga y a su costa | Acabo se de imprimir a xliij. | dias del mes de Junio | año de. M. d. quare | ta y qtro años.!" (84 ff).

To the volume from which our fac-simile is made, independent of its great rarity, a melancholy interest is attached, owing to its having once been the property of the ill-fated Emperor Maximilian, of Mexico; after whose death it was sold at Leipzig, with the rest of his valuable collection of Mexican books, and may be found No. 2369 in the auction catalogue. It was purchased for the British Museum Library, and now finds a fitting resting-place in one of the show-cases in the King's Library, along with other equally curious literary rarities.

Saturnus am stern bin ich genant .:
Der höchst planet gar wol bekant .:
Natürlich bin ich truben vnd kalt .:
Wirminem wirken manigualt .:
Sorch in vinen hüsern stän .:
Dem stambok dem wasserman .:
Den rün ich schaden zů der welt :
Mit wasser vnd mit grosser kelt .
Mit echöhung in der wage isst .:
Jm wider fall ich zů der fryst .:
Vnd mag die zwelff zaichen
In dryssig jaren erraichen .:



racionis assignet Si inquam hec secundū
traditionis supra exposite regulam con
sequantur aduertimus deprecemur vt
nobis et omnibus qui hec audiunt conce
dat dominus fide quam suscepimus custo
dia cursu consumato expectare iusticie
reposi tam coronam : et inueniri inter eos
qui resurgunt in vitam eternam·liberari
vero a confusione et obprobrio eterno ·
per cristum dominum nostrum per quem
ē deo patri omnipotēti cū spiritu sancto
gloriā et imperium in secula seculorum
amen ·

Explicit exposicio sancti Jerōnimi in
simbolo apostolorum ad papam laurē
cium Impressa Oxonie Et finita An
no domini · M · cccc · lxviij · xvij·die
decembris ·

Cupiẽtes emere libros infra notatos veniẽt ad hospi-cium subnotatum. Venditorem habituri largissimum.

Cum plurimor pbor sñia sit. oĩbus in actõnib maiorẽ curã adhibẽdã esse. vt vite

Cupiẽte sq sibi ꝓpare ad hospitiũ sese recipiãt subscriptũ vẽditorẽ hituri benignũ;

In theologia

Sũmaz Antonini egregiã in q̃tuor ptes distinctã. vt supra claret.
Pantheologiã id ẽ totã theologiã.
Biblias amenissime impssas.
Glosam ordinariaz Petri Lombardi super psalterio.
Specula vincencij quatuor.
Item Vitaspatrum
Sũmã pisani alꝫ pisanella
Rationale diuinor officior.
Questiões ꝺ potẽtia dei. b. Thome.
Secundã secunde beati Thome.
Concordantias maiores Biblie.
Item vitam xpi.

Sermones

Discipulum de tempe ⁊ sanctis per totum annum.
Hugonez de Prato per totũ annũ.
Leonhardũ de Vtino de sanctis.
Quadragesimale leõhardi ꝺ vtino.
Quadragesimale gritsch denuo correctũ fidelit q ipssuz doctoris eximij
Vocabularĩ Salomonis
Boeciũ de consolatõne phie

In medicinis

Auicennam.
Aggregatorem.
Pandecta;

Jf it plese ony man ſpirituel or temporel to bye ony
pyes of two and thre comemoracions of ſaliſbury vſe
enpryntid after the forme of this preſēt lettre whiche
ben wel and truly correct, late hym come to weſtmo-
neſter in to the almonesrye at the reed pale and he ſhal
haue them good chepe . . .

Supplico ſtet cedula



Pob pray J to hem alle that herkene this litil tretyse or rede/that yf ther be ony thing that liketh hem/that therof they thanke our lord Jhesu Crist of whom procedeth al wit & goodnes/And yf ther be ony thing that displese hem J praye hem also that they arette it to the defaute of myn vnconnyng. For our book saith/al that is writen/is writen for our doctrine And that is myn entent/wherfore J beseke you meekely for the mercy of god/that ye for me praye that crist haue mercy on me & forgeue me my giltis/and namely of my translacions of worldly vanytees/the whiche J revoke in my retractions/as is the book of troylus/the book also of fame/the book of .xxv. ladies/the book of ỹ duchesse/the book of seynt valentyns day of the parlament of birdis/the tales of Caunterbury tho that sownyn vnto synne/the book of the lyon/and many other bokis yf they were in my remembrance and many a songe & many a lecherous laye that crist of his grete mercy forgeue me the synne/But of the translacion of Boece de cõsolacõne & other bookis as of legendis of saintis and omelies. moralite. and deuocion/that thanke J of our lord Jhesu crist & his blessid moder & alle the saintis of heuene Beseching hem that they from hensforth vnto my liuys ende sende me grace to bewayle my giltis that it may stande vnto the sauacion of my soule/& graunte me grace of verrey repen. tance/confession/and satisfaction to doo in this present lif/thurgh the benigne grace of hym that is kynge of kyngis & preest of alle preestis that bought vs with the precyous blood of his herte/so that J may be one of hem at the day of dome that shal be sauid. Qui cũ patre et spũ scõ viuit et regnat deus. per omnia secula seculorz Amen.

COSMOGRAPHIAE

Capadociam/ Pamphiliam/ Lidiã/ Ciliciã/ Armenias maiorem & minorem. Colchiden/ Hircaniam Hiberiam/ Albaniam: & præterea multas quas ſingillatim enumerare longa mora eſſet. Ita dicta ab eius nominis regina.

¶ Nunc vero & hęc partes ſunt latius luſtratæ/ & alia quarta pars per Americũ Veſputium(vt in ſequentibus audietur) inuenta eſt: quã non video cur quis iure vetet ab Americo inuentore ſagacis ingenij viro Amerigen quaſi Americi terram/ ſiue Americam dicendam: cum & Europa & Aſia a mulieribus ſua ſortita ſint nomina. Eius ſitũ & gentis mores ex bis binis Americi nauigationibus quę ſequũtur liquide intelligi datur.

Amerigo

¶ Hunc in modum terra iam quadripartita cognoſcitur: & ſunt tres primæ partes cõtinentes: quarta eſt inſula: cum omni quãq; mari circũdata cõſpicia tur. Et licet mare vnũ ſit quẽadmodum & ipſa tellus: multis tamen ſinibus diſtinctum/ & innumeris repletum inſulis varia ſibi noĩa aſſumit: quæ in Coſmographię tabulis conſpiciuntur: & Priſcianus in tralatione Dioniſij talibus enumerat verſibus.

Priſcia.

Circuit Oceani gurges tamen vndiq; vaſtus
Qui q̃uis vnus ſit/ plurima nomina ſumit.
Finibus Heſperijs Athlanticus ille vocatur
At Boreę qua gens furit Armiaſpa ſub armis
Dicit ille piger necnon Satur. idẽ mortuus eſt alijs.

CRYPTOGRAPHY.

(*Notes & Queries*, s. iv, v. vii, p. 155.)

THE following article is of so much interest and importance that we reproduce it *in extenso* from the numbers of *Notes and Queries*, of Feb.. 25 (last), and many of our readers will thank "J. R. C." for giving them the key by which they may unlock many of the secrets of history, both in this country and abroad :

"A cryptograph—or, as it is not unfrequently termed, a *cipher*—is a message (written or telegraphed, as the case may be) of which the meaning is rendered unintelligible to all unacquainted with the rules followed in its construction. These rules, privately agreed upon by the parties corresponding, usually apply to the substitution of symbols for letters : sometimes also, but less frequently, to a systematic misplacement of the letters from their proper positions in a word. They admit of almost endless variety.

"The process of finding out the rule by an analytical investigation of the cipher is called *deciphering*, and the true meaning thus obtained *the evolution*. The operation is often a difficult, if not impossible one, and has occasionally engaged the attention of very profound thinkers.

"Methods of secret communication, somewhat resembling modern cipher, appear to have been practised in very early times. The scytala of the Spartans has been often considered as forming an early link in its development. During the last two or three centuries numerous improved systems have been invented, and frequently employed both in matters of national importance and in the more ordinary affairs of life. In our day cipher lends its aid to politics, war, commerce, love, and even, occasionally, to crime. A mystic line in a column of newspaper advertisement—to the uninitiated a senseless jumble of marks and letters—may often convey the message of a lover to his mistress ; or it may sometimes be the friendly caution from a thief to his "pal." During the civil wars at the beginning of the seventeenth century, cipher despatches were so much in vogue that each army seems to have employed experts for the evolution of any it might capture from the other side. Of those men who made deciphering a study and profession *pro tem.*, perhaps the most remarkable was Wallis, the leading mathematician of his time.

"It is, indeed, chiefly in war, when communications between generals of divisions and others must pass through an enemy's

country, that cipher assumes its greatest importance, for the the messages, in many cases, can be trusted in no other form. Written in cipher they conceal from the enemy, should he intercept them, information and orders respecting future operations, on the carrying out of which possibly the fate of a campaign depends. Of course this is supposing him unable to evolve their meaning.

"Having said thus much respecting the uses to which cipher may be applied, I proceed to describe very briefly several systems more or less intricate. In devising rules for the construction of a message, the following conditions ought to be attended to:—

1. The cipher produced must be sufficiently intricate as to render its evolution under all *probable* circumstances *hardly* possible. Theoretically no ordinary cryptograph of more than a certain length ought, perhaps, to be considered quite proof against unravelment when submitted to a clever expert—allowing him unlimited time; but practically, when time is an object, many are so.

2. The rules must be concise and easily remembered.

3. They ought to be of such a nature that their application both directly to the construction and inversely to the reading of a cipher shall be simple and expeditious processes. It would be absurd were a general on the field of battle to receive a despatch requiring an hour for its interpretation. Circumstances ought to guide us in our choice of a rule. Where secresy is all essential, and time of little moment, this last condition may, therefore, be somewhat ignored.

"We will now take the following as examples of very easy cipher:—

(1). . . . *Uif beesftt zpv sfrvjsf jt fjhiu Mfx Tusffu.* The meaning of which is—

"'The address you require is eight, New Street.'

Here the rule has been to substitute as a symbol for any particular letter the next to it in the alphabet: *b* has been written for *a*, *f* for *e*, and so on.

(2) *Uope ldbc ldbmc ftspi. Jfwbi uosbfm ubiu fi mmjx fc efidubsdt.* In example (2) the letters are symbolised exactly as in (1); but in addition to this, each word is inverted and must be read backwards. This the reader can decipher for himself.

"Frequently, however, letters are replaced by others which have no apparent alphabetical connection with them. The *Soldier's Pocket-book*, by Colonel Wolseley, describes an

admirable method of this kind, in which the required substitutions may be at once found on reference to a diagram. The construction of the diagram is readily learnt and remembered by all interested in cipher correspondence, but this is useless in any particular case without a knowledge of the key, which is a word secretly agreed upon by the writer and person addressed. Of course marks of any kind may be used as symbols, but letters or figures are usually employed.

"Where a cipher is long enough to include a certain proportion of the letters most commonly in use, or, more correctly speaking, of their symbolical equivalents (supposing each letter to have but one, and the language to be known), its evolution is generally possible by attending to the following consideration, as given for the English language in the *Encyclopædia Britannica*:—

1. "Letters or symbols of most frequent occurrence may be set down as meaning vowels. Of these *e* is the most numerous, *u* the least so. 2. Vowels most common together are *ae* and *ou*. 3. Consonants most frequent at the end of words are: first, *s*; next to that, *r* and *t*. 4. When a character appears double, it is generally *f*, *l*, *s*, or vowels *e* and *a*. 5. The letter preceding or following two similar characters is either a vowel or *l*, *m*, *n*, or *r*. 6. In deciphering begin with words of one letter; they will be *a*, *i*, *o*, or *&*. 7. Then take those of two letters one of which will be a vowel. The most frequent in use are: *to*, *be*, *by*, *of*, *on*, *or*, *no*, *as*, *at*, *if*, *in*, *it*, *he*, *me*, *my*, *us*, *we*, *am*. 8. In words of three letters, mostly two are consonants. The most frequent are: *the*, *and*, *not*, *but*, *yet*, *for*, *tho'* *how*, *why*, *all*, *you*, *she*, *is*, *her*, *our*, *who*, *may*, *can*, *did*, *was*, *are*, *has*, *had*, *let*, *one*, *two*, *six*, *ten*, &c., some of which, and words of two letters, are found in every sentence. 9. Most common words of four letters: *this*, *that*, *then*, *thus*, *with*, *when*, *from*, *here*, *some*, *most*, *none*, *they*, *whom*, *mine*, *your*, *self*, *must*, *will*, *have*, *been*, *were*, *four*, *five*, *nine*, &c. 10. Of five letters: *their*, *these*, *those*, *which*, *where*, *while*, *since*, *there*, *shall*, *might*, *could*, *would*, *ought*, *three*, *seven*, *eight*, &c. 11. Words of two or more syllables frequently begin with double consonants or with a preposition: *i. e.*, a vowel joined one or more consonants. Most common double consonants: *bl*, *br*, *dr*, *fl*, *gl*, *fr*, *gr*, *ph*, *pl*, *pr*, *sh*, *sl*, *sp*, *si*, *th*, *tr*, *wh*, *wr*, &c. Most common prepositions: *com*, *con*, *de*, *dis*, *ex*, *im*, *in*, *int*, *mis*, *per*, *pre*, *pro*, *re*, *sub*, *sup*, *un*, &c. 12. Double consonants at the end of a long word are most frequently: *ck*, *ld*, *lf*, *mn*, *nd*, *ng*, *rl*, *rm*, *rp*, *rt*, *sm*, *st*, *xt*, &c. Most common terminations: *e*, *ed*, *en*, *er*, *es*, *et*, *ing*, *ly*, *son*, *sion*, *tion*, *able*, *ence*, *ment*, *full*, *less*, *ness*, &c.

On principles analogous to these, ciphers written in other languages may (in the majority of cases) be evolved.

Many ciphers are rendered more puzzling than they otherwise would be by having the words joined together as though the whole formed one word, and furthermore by the omission of short words such as *the*, *and*, &c., the absence of which does not destroy the true sense. The use of capitals may also be dispensed with.

But to come to more abstruse systems. If, instead of always representing the same letter by *one* symbol, we have *several*, and employ one or other of them *ad libitum*, the evolution (without the help of a key) becomes extremely difficult, if not practically impossible. The following appears to me a sufficiently easy method of carrying out this principle. Some easily remembered sentence containing every letter of the alphabet, and in which the most common ones are several times repeated, is chosen for a key; the words are lettered in alphabetical rotation, and the letters in each word numbered from the beginning of that word. Suppose, for instance, we take for our key the following sentence, which fulfils these conditions:

"(*a*) probity, (*b*) kindness, (*c*) of (*d*) manner, (*e*) intelligence, (*f*) and (*g*) zeal (*h*) for (*i*) the (*j*) service, (*k*) are (*l*) qualities (*m*) which (*n*) justly (*o*) excite (*p*) admiration."

To each word an index-letter is affixed, as the reader will observe. The numbering of the letters is not shown—it can be readily obtained by counting. As an aid, both in remembering and applying the key, the *initial* letters of its words, with their index-letters below each, may be kept in a written form always at hand. Thus—

P K O M I A Z F T S A Q W J E A
a b c d e f g h i j k l m n o p

Now, in constructing a cipher, the symbol to be used for a letter is obtained wherever we find that letter in the key, and is formed of the number of the letter in the word containing it attached to the index-letter of that word. As an illustration, suppose we had to cipher "gun," we have but one *g*, which is the eighth letter in the word "intelligence," whose index-letter is *e*. For *g* we therefore write *e* 8. For *u* we have two symbols, viz. *l*2 and *n*2, either of which we may employ; and for *n* eight, viz. *b*3, *b*5, *d*3, *d*4, *e*2, *e*10, *f*2, *p*10. One form of cipher for "gun" is, therefore, *e*8, *n*2, *d*3. Where capital letters occur, we may use capital index-letters.

An analysis of our key will at once give an idea of its power:

Letters.	Symbols.	Letters.	Symbols.
A	*d*2, *f*1, *g*3, *k*1, *l*3, *p*1, *p*6.	*N*	*b*3, *b*5, *d*3, *d*4, *e*2, *e*10, &c.
B	*a*4.	*O*	*a*3, *c*1, *h*2, *p*9.
C	*e*11, *j*6, *m*4, *o*3.	*P*	*a*1.
D	*b*4, *f*3, *p*2.	*Q*	*l*1.
E	*b*6, *d*5, *e*4, *e*9, *e*12, *g*2, &c.	*R*	*a*2, *d*6, *h*3, *j*3, *k*2, *p*5
F	*c*2, *h*1.	*S*	*b*7, *b*8, *j*1, *l*9, *n*3.
G	*e*8.	*T*	*a*6, *e*3, *i*1, *l*6, *n*4, &c.
H	*i*2, *m*2, *m*5.	*U*	*l*2, *n*2.
I	*a*5, *b*2, *e*1, *e*7, *j*5, *l*5, &ct	*V*	*j*4.
J	*n*1.	*W*	*m*1.
K	*b*1.	*X*	*o*2.
L	*e*5, *e*6, *g*4, *l*4, *n*5.	*Y*	*a*7, *n*6.
M	*d*1, *p*3.	*Z*	*g*1.

Let us now apply this key to the despatch:

"The enemy has destroyed the bridge over R. at N. Forces to oppose him must be sent *viâ* Northern rail."

In cipher it runs thus—at least, this is one form of construction:

*I b*6*b*3*d*5*d*1*a*7 *i*2*d*2*b*7 *f*3*e*4*b*8*a*6*d*6*a*3*n*6*e*9*p*2 *a*4*h*3*a*5*b*4*e*8*b*6 *c*1*j*4*d*5*j*3 *A*2. *f*1*e*3 *B*5. *C*2*h*2*j*3*m*4*e*4*b*8 *e*3*a*3 *c*1*a*1*a*1-*h*2*j*1*b*6 *i*2*b*2*p*3*d*1 3*b*7*i*1 *a*4*d*15 *b*8*e*4*d*3*l*6 *j*4*e*1*f* *D*4*a*3*a*2*e*3-*m*2*e*9*d*6*d*4 *h*3*g*3*e*7*g*4.

Observe that where the same word occurs, both in the key and in the despatch, we may conveniently symbolize it by the index-letter alone. In the above *I* is put for "the"—a word which might, however, have been omitted.

Here is another example of the system, which the reader may easily decipher:

*M*1*d*2*b*4*a*1 *d*3*e*6*l*1*e*1*j*8*f*1*c*3*a*4*e*5*e*8*n*2 *e*3*b*3*a*6*e*7*i*5 *e*4*d*2*d*5*i*8 *O*5*d*4*h*2 *a*2*f*2*e*1 *A*3*g*2*j*6 *g*4*g*1*a*5 *Q*1,*N*1*i*2*a*4*e*3*e*5*j*1*i*4*e*7*i*8 *i*3*b*2 *o*3*d*2*j*5*d*3*e*1*h*2 *h* *B*4.

The key consists in the absurd sentence—

"Doctor John Quack, being extremely in want of patients, resolved to make some by turning prize-fighter;" which, if we take only the initial letters, may be abbreviated in a form useful for reference, as in the last case:

D	*J*	*Q*	*B*	*E*	*I*	*W*	*O*	*P*	*R*	*T*	*M*	*S*	*B*	*T*	*P*	*F*
a	*b*	*c*	*d*	*e*	*f*	*g*	*h*	*i*	*j*	*k*	*l*	*m*	*n*	*o*	*p*	*q*

Another plan of cipher, which, if too elaborate for ordinary purposes, might, I think, sometimes be employed with advan-

tage for short messages of great importance, consists in representing letters by numbers. The number signifying a certain letter is not, however, a constant quantity, but one depending on others, some of which vary. It may depend, for instance: (1) on the position the letter holds in a word; (2) on that of the word in a sentence, as well as (3) on its *own alphabetical value*, *i.e.* the number it occupies in the alphabet counted from the beginning; the relationship these several quantities have to one another being defined by a simple equation.

To make the system perfectly intelligible, suppose P to denote the alphabetical value of a letter whose symbol is X; a the number of the letter in a word, and b that of the word in the sentence—each sentence being worked out independently of those which precede it. The values of P for the whole alphabet are here shown:

A	*B*	*C*	*D*	*E*	*F*	*G*	*H*	*I*	*J*	*K*	*L*	*M*	*N*	*O*
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

P	*Q*	*R*	*S*	*T*	*U*	*V*	*W*	*X*	*Y*	*Z*
16	17	18	19	20	21	22	23	24	25	26

Almost any simple equation of some such form as the following will do:

(1) $x = \mathrm{P} + 11 - a$. . or $\mathrm{P} = x + a - 11$
(2) $x = \mathrm{P} + 7 + b - a$. or $\mathrm{P} = x + a - (7 + b)$
(3) $x = \mathrm{P} + 2(b + 10) - 2a$ or $\mathrm{P} = x + 2a - 2(b + 10)$
&c. &c.

The message to be ciphered is first written out, and in calculating the values of x we count those of a and b for each letter as we proceed, and place them in the equation. Solved for P (as shown on the left), the equation gives us the key to be employed in the evolution. In designing an equation, some moderately easy form is best, as the multiplication of high numbers involves a needless waste of time. Forms producing fractional values of the symbol ought also to be avoided, and it were as well to choose one not likely to give negative ones. This may be managed by remembering that P varies from 1 to 26; a is rarely more than 12, and b than 20—a sentence being taken as the collection of words between two periods. In this kind of cryptograph the symbols must be separated by commas, to prevent possible confusion, and a dash or cross inserted between every word.

As an example we will apply equation (1) to the despatch:

"Attack at four to-morrow morning."

The cipher is—

11,29,28,8,9,16—11,29—16,24,29,25—30,24,21,22,2423,19,26—23,24,26,21,15,19,11.

The message—

"The enemy has thirty thousand men and one hundred guns."

—constructed on equation (2) is as follows:—

27,14,10 — 13,21,11,18,29—17,9,26—30,17,17,25,26,30 — 31, 18,24,29,26,7,19,8 — 25,16,24 — 14,26,15—29,27,17—23,35,27, 16,29,15,13—23,36,28,32.

Let the reader unravel the following by means of equation (3);

28,19,32,21—42,28,23—26,27,21,36,21,32.

J. R. C.

PART. VIII.—APPENDIX.

ADDITIONS & CORRECTIONS TO THE PREVIOUS PARTS.

*** *The first book printed with an Appendix* published in England was in 1640.—*See p.* 33.

PART VIII.—APPENDIX.

☞ All the additions that have been procured while the foregoing pages were at press, and also such corrections as have been found necessary, are given in this part.

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This curious sale, which consisted of 320 lots, realized £268 8*s*., and contained a collection of sale catalogues which it would be almost impossible to form again.

——— A List of the Original Catalogues of the Principal Libraries which have been sold by auction by—Mr. Samuel Baker, from 1774; Messrs. S. Baker and G. Leigh, from 1775 to 1777; Mr. George Leigh, 1778; Messrs. Leigh and Sotheby, from 1780 to 1800; Messrs. Leigh, Sotheby, and Son, from 1800 to 1803; Messrs. Leigh and L. Sotheby, from 1804 to 1816; and Mr. Sotheby, from 1816 to 1828. The whole forming a series of one hundred and fifty-six volumes in quarto, with prices and purchasers' names. 8vo. *London*, 1828.

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Since the publication of the foregoing this eminent firm of auctioneers of literary property has been continued under the designation of Sotheby and Son, 1829; S. Leigh Sotheby, 1837; Sotheby and Son, 1843; Sotheby and Wilkinson, 1851; Sotheby, Wilkinson, and Hodge, 1863, and so continues up to the present time.

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Wakefield, Rev. Gilbert	1802	Boswell, J.	1825
British Museum (*duplicates*)		Baker, G.	1825
1803, 1811, 1818,	1831	Laurence, R. (*Abp. of Cashel*)	
Ewer, S.	1808		1825
Dutens, Rev. Mr.	1809	Inglis, J.	1826
Boucher, Rev. Jonathan	1809	Constable, D.	1827
Porson, R.	1809	Duke of York	1827
Stanley, Col.	1812	Nichols, J,	1828
Sharpe, Granville	1813	Lloyd, C. (*Bp. of Oxford*)	
Lettsom, J. C.	1816	Henderson, J.	1830
Malone E.	1818	Higgs, W. S.	1830
Romilly Sir S.	1819	Lawrence, Sir Thomas	
Lloyd, T.	1819	Mason, W. Shaw	
Miles, R.	1820		

This valuable collection of Catalogues of the principal sales held by Messrs Leigh, Sotheby, and Son (bound into 36 volnmes), was sold by Messrs. Sotheby and Son, in July, 1831, for £19 19*s*.

———— Catalogues of Books, &c., sold by auction by R. H. Evans, from June, 1812 to 1831. (Chronologically arranged):

Roxburghe	1812	White Knight	1819	Lysons, D.	1828
Stanley, Col.	1813	Lysons, S.	1820	Townley	
Townley	1814	Kemble, J. P.	1821	Granger	1828
Astle, E.	1816	Earl Spencer	1821	Parr, Dr.	1828
Byron, Lord	1816	Nassau, G.	1824	Renourn, M.	1828
Beloe, Rev. W.		Duke of Sussex		Hibbert, G.	1829
	1817		1825	Nares, Rev. A.	
Dibdin, T. F.	1817	Drury, Rev. H.	1827		1829
Bindley, J.	1818			Jones, Sir W.	1831

&c., &c.

A complete Collection of Evans' Catalogues to this date (wanting four, which were only trifling sales) consisting of 178 separate Sale Catalogues —bound in 36 volumes, and from which the above were selected was sold by Messrs. Sotheby and Son, in July, 1831, for £39 18*s*. The ORIGINAL SALE CATALOGUES, interleaved in 4to, with prices and purchasers' names, are preserved in the British Museum Library.

SEIZINGER (Johann Georg). Theorie und Praxis der Bibliothekswissenschaft. Grundlinien der Archivswissenschaft. royal 8vo. *Dresden*, 1863.

Much valuable information in a small compass will be found in this work; it has also a good index.

THE LIBRI Collection of Books and Manuscripts; the Catalogues of the 'Collection of Manuscripts' (eight days' sale, 1859); the 'Choicer Portion of the Library' (thirteen days' sale, 1859); the 'General Library' (twenty days' sale, 1861); the 'Reserved Portion of the Ancient Manuscripts and Printed Books,' in English and French (four days' sale, 1862); and of the 'Precious Manuscripts and Objects of Art and Vertù' (one day's sale, 1864). 7 vols. royal 8vo. *London*, 1859-64.

With a list of prices and purchasers of all except the 'General Library,' forming an eighth volume.

London, 1868.

THOMAS (Ralph). Swimming: a Bibliographical List of Works on Swimming. By the Author of "The Handbook of Fictitious Names." 8vo. *London*, 1868.

Only 25 copies printed. "Extracted from the second issue of 'A Few Words on Swimming.'"

TOBLER (Titus). Bibliographia Geographica Palaestinae. Zunächst kritische uebersicht gedruckter und ungedruckter beschreibungen der reisen ins Heilige Land. 8vo. *Leipzig*, 1867.

WHEATLEY (H. B.) Of Anagrams. 12mo. *Hereford*, 1862.

Pages 158 to 168 give a copious catalogue of books relating to Anagrams.

CHRONOLOGY.

[PART II.]—*Continued from page* 25.

All those with asterisk (*) are from *Notes and Queries* (s. IV, v. i, p. 12).

B.C. 300. Hair pencils for writing invented by the Chinese about this date.—Morrison's *Chinese Dict.* (*introduction*).

A.D. 600. The squares of ink, as now used, first introduced in China.—*Ib.*

1438. Caxton was bound apprentice to Robert Large: therefore the usual year ascribed to his birth (1412) must be erroneous.—*Blades.**

1441. Legacy from Large to Caxton of twenty marks; the other and older apprentices receiving larger amounts.*

1449. Caxton at Bruges, and defendant in the trial of John Selle *versus* William Caxton.*

1453. Caxton came from Bruges to London, to take up his Livery in the Mercers' Company. Caxton fined for not attending the "riding" on Lord Mayor's day.*

1462. A letter from Caxton at Bruges to the Mercers at London.*

1463. Caxton appointed to the highest office a foreigner could hold at Bruges—"Governor of the English Nation." This was the connecting link between Caxton and the Court of the Duke of Burgundy.*

1464. A letter from the Mercers to Caxton at Bruges, sent by special courier. Caxton appointed an ambassador by Edward IV.*

1465. Letter from the Merchant Adventurers at London to Caxton at Bruges.*

—— *Lactantius Opera.* Folio. Printed at the Monastery of Subiaco by Sweynheym and Pannartz (Germans). The first book printed in Italy with a date. These printers were the first who used spaces between words. (*Timp.*, p. 128).

1466. Reply from Caxton to the Mercers, enclosing a letter he had received from the Earl of Warwick concerning trade regulations. This was the nobleman to whom the chess-book was dedicated. Also a reply from the Mercers' Company, signed by J. Tate, probably the same who erected the first paper-mill in England.*

1468. Caxton, with two others, is recommended by the Court of Mercers as a fit man to be sent by the King on a trade embassy.*

1469. Caxton, as arbitrator, gives a judgment at Bruges.*

1470. *Scrutinium Scripturarum*, &c. Folio.

A copy with binder's name and date (1470) appeared in H. G. Bohn's Catalogue (No. 7943), where it is stated to be the earliest book known with the binder's name.

1471. Translation of '*Le Recueil*' completed.*

1472. *De veneris*, by Petrus de Abano, printed at Mantua, has the initial word of the first page engraved on copper.

Panzer who notices this book observes: "Thus we have a proof that copper-plate engraving was practised as early as 1472."

1483. *Speculum Xristiani.* John Watson. W. Machlinia, 4to, *n. d.*) The first book in the English language containing poetry.

1531-44. Antoine Augereau, or Augurellus, was the first to cut punches for Roman letters in France.—*Biograph. Dictionary, Soc. U. K.*

1543-4. Zumarraga [first Bishop of Mexico], *Dotrina breve.* 8vo, Mexico. Supposed to be the earliest existing book printed in America.

See *fac-simile* of a page in Part VII of this volume.

1550. The colon (:) first used in Bales *Actes of English Votaries* (B. L.); very sparingly, but frequently, in Elyot's Governor, 1580. (*Timperley*).

1553. The note of admiration (!), used first in Edward VI's Chatechism. (*Timperley*).

1558. *Died.* Robert Recorde, M.D., Physician to Queen Mary, a native of Tenby, Pembrokeshire. The *first* original writer on arithmetic in English; the *first* on geometry; the first person who introduced a knowledge of algebra into England; the *first* in this country who adopted the Copernican system. The inventor of the present method of extracting the square root; the inventor of the sign of equality; the inventor of the method of extracting the square root of multinominal algebraic quantities.—Halliwell's *Connection of Wales with the early science of England*, p. 4.

1575. *El Conde Lucanor* first found its way into print this year, when it was published at Seville, under the auspices of Argote de Molina. It was again printed at Madrid in 1642. Both editions are among the rarest books in the world.

For other editions, see preface to Dr. James York's translation (London, 1868), first done into English from the Spanish, "made from the Madrid edition of 1860, which was founded upon the Collection of the earlier editions and existing manuscripts."

1618. The first English *Pharmacopœia*, compiled by Sir Theodore Mayerne, a Frenchman, who introduced the weight of Troyes, in Champagne, in preference to the English ones. Before this time such works were designated *Antedotarium Generale.*

1644. *Areopagitica;* a Speech of Mr. John Milton for the Liberty of Vnlicenc'd printing to the Parliament of England. *London:* printed in the yeare 1644.

An ably edited, neat, and cheap reprint is given in Mr. Edward Arber's series of *English reprints.*

1707. *Principles and Duties of Christianity*, by Bishop Wilson, the first book printed in the Manx language, probably an edition appeared a few years earlier—1669?

Note page 93 to Waldron's 'Isle of Man,' published by the Manx Soc., Vol. XL.

1761. The Stamp Duty on newspapers was made a penny, or £4 1*s.* 8*d.* for the 1000 sheets.

1772. The Bible first printed in the Manx language—Considered the standard of the orthography of the language.

1776. *May.* The Newspaper Stamp Duty increased to three half-pence.

1787. *Aug.* The Newspaper Stamp Duty advanced from three half-pence to twopence; in 1794 to twopence half-penny; and in 1797 to threepence half-penny. In 1815 the highest rate of the stamp was obtained, when the amount was fourpence.

1790. *April* 17. Died, at Philadelphia, Benjamin Franklin; born in Boston, 17th Jan., 1706.

1823. *May* 20. *The whole Chinese Version of the Scriptures* was finished at Malacca.—Cotton, *Typ. Gaz.*

1829. *Jan.* 19. *The Times* issued for the first time in a double sheet, previous to which the Supplement had to pay the two-penny stamp.

1836. The Newspaper Stamp Duty was reduced to a penny, and a half-penny on supplements; and again in 1854, the compulsory use of the stamp was abolished, except as the means of passing the papers through the post.

1870. *Sept.* 24. During the siege of Strasburg, the magnificent library in the Temple Neuf was set on fire by a bomb-shell and totally destroyed, together with a museum of paintings in the Place Kleber.—*Times* Newspaper, Oct. 8th and 12th, 1870.

—— *Oct.* 1. A reduction in the book-postage, and the introduction of half-penny postage cards and half-penny stamps for newspapers and printed matter.

Useful Receipts.

[Part III.]—*continued from page* 43.

Absorbent Paper.—*Notes and Queries* (s. 1, v. xii., p. 133). Dissolve a drachm of alum in three ounces of spring water, and sponge the paper with it; when dry, it will bear writing upon without blotting. You may also write on absorbent paper with common ink by mixing gum-water with it. —F. C. H.

Another.—Having had much experience in foreign books, and the papers on which they are printed—more particularly noticing the absorbent nature of modern German works—I

would advise 'C.' to make his notes upon their margins in pencil, a card being introduced under the leaf to make the line clear and sharp; as I do not think anything could be done to impart size to the paper of a bound book without injury to its appearance. Books may be with ease sized prior to binding, and the paper materially strengthened.—Luke Limner.

Another.—Finely powdered *pounce*, rubbed in lightly with the finger and then burnished with an ivory folder, will cure the most absorbent paper. But if, as is generally the case with German manufacture, the paper has a tinge, the burnishing whitens it. For such paper (as for all, except that the resort requires a poultry yard) the white of a fresh egg applied lightly with a flat camel's hair pencil, produces a sizing like foolscap. It takes but a few minutes to dry and is perfectly transparent.—S. H. A., in *N. & Q.*, s. II, v. i, p. 243.

Copying Ink—to make.

(1) Sugar candy or lump sugar, 1 oz.; or treacle or moist sugar, 1¼ oz.; *rich black ink*, 1½ pint; dissolve.—Cooley, *Cyclop. Pract. Recp.*

(2) Malt wort, 1 pint; evaporate it to the consistence of syrup, and then dissolve it in *good black ink*, 1¼ pint.—*Ib.*

(3) Solazzo juice, 2 oz.; mild ale, ½ pint; dissolve, strain, and triturate with lamp black—previously heated to a dull redness in a covered vessel—¼ oz.; when the mixture is complete add *strong black ink*, 1½ pint; mix well, and in two or three hours decant the clear.—*Ib.*

Obs.—After making the above mixture, they must be tried with a common *steel pen;* and *if they do not flow freely*, some more unprepared ink should be added until they are found to do so.

Grease Stains, to Remove.—Mr. Bone, in a discussion on Mr. John Leighton's Paper on "Library Books and Bindings," read at the meeting of the Society of Arts, Feb. 23, 1853, stated that he had found "the india-rubber solution" to be a very excellent thing to extract oil or grease spots from books, whether bound in leather, silk, or cloth. It might also be used for removing similar stains from the insides of books, as well as from furniture, covers, carpets, rugs, &c. The process was very simple, and consisted in laying on a coat of the solution and leaving it to dry; it should then be removed with a piece of ordinary india-rubber. It is also very convenient for fixing prints in a scrap-book, being superior to paste or gum, as it is sufficiently adhesive to firmly hold them, while they might be easily detached at any time without damage either to scrap-book or engraving, as the india-rubber could be removed in the manner he has described.

INK, METHOD OF TAKING OUT.—*N. & Q.* (s. II, v. xii., p. 114). 1. Take equal quantities of *lapis calaminaris*, common salt, and rock alum, boil them in white wine for half an hour in a new pipkin. This will at once remove stains of ink from paper or parchment. 2. Distil equal quantities of nitre and vitriol; dip a sponge in the liquid and pass it over the ink, which will be at once removed. 3. Distil equal quantities of sulphur and powdered saltpetre for the same purpose. 4. Rub the stain of ink with a little ball made of alkali and sulphur.—F. C. H.

ANOTHER.—*Ib.* (s. I., v. xii., p. 133). A small quantity of oxalic acid, or muriatic acid, somewhat diluted, applied with a camel's hair pencil and blotted off with blotting paper, will, in two applications, quite obliterate any traces of modern ink. By the aid of oxalic acid, I have restored a page, on which an inkstand had been upset, to almost primitive purity.—WILLIAM FRASER, B.C.L.

ANOTHER.—"M. Chaptal remarks that, since the oxygenated muriatic acid had been found capable of discharging the colour of common writing ink, both from parchment and paper, without injuring their texture, it had been fraudulently employed," &c. &c.—J. EASTWOOD.

PARCHMENT—RESTORING WRITING ON, AND PRESERVING OLD.—A correspondent in *Notes and Queries* (s. II, v. v, p. 90), signing "H. M. R.," enquires how he should treat an old parchment document to restore the writing on the parts rendered quite illegible by damp. An editorial note gives the following information:—["Manuscripts affected by damp may be strengthened by the use of *size;* but writing effaced by damp is beyond revival. Where any trace of writing remains it may be rendered legible by a judicious use of hydrosulphate of ammonia, laid upon the spot with a soft brush. The operation should be performed in some spot where the effluvium arising from this liquid would be confined to the operator alone, as it is far from being agreeable. An infusion of galls has been used by some for this purpose, but the Cottonian charters in the Museum afford unhappy proof that such a remedy is worse than the disease, the writing being entirely obliterated, and the appearance of the document spoiled, by the too liberal application of the infusion. The hydrosulphate evaporates speedily, and leaves not a trace behind. The parchment spoken of by "H. M. R." should be allowed to soak in clear spring-water, into which a small quantity of spirits of wine has been previously infused, until it is rendered soft and pliable; then let it be carefully removed, laid upon a clean napkin, and the superficial damp removed with a sponge,

taking care that no friction is allowed; then take some strips of cardboard or thick paper, lay the parchment upon a board, and placing the strips along the margins, nail it securely, stretching it smooth with care at the same time; allow it to dry gradually, and it may be then removed and inlaid or framed as the operator desires.]

PAPER—TO MAKE FIREPROOF.—This can be done either by solutions of chloride of zinc, or the liquid sulphuret of calcium or of barium, the same being afterwards steeped in a solution of sulphate of iron. The cost is very little, and paper for drawing up wills, legal documents, bank-notes, &c., should be so treated.—*Notes and Queries*, s. II, vol. v, p. 129.

WAX SEALS—IMPRESSIONS OF.—Dr. Bachhoffner, in a lecture on "Nature Painting," delivered some years ago at the Polytechnic Institution, proved by illustration that impressions could be taken from wax seals on lead or iron without injury to the seal. He placed a sealed envelope on a piece of lead which was on an anvil; his assistant struck the envelope directly over the seal a sharp blow with a heavy hammer; the impression was taken in the lead, the seal remained uninjured. The lead would give any number of impressions. The blow must be quick and violent, else the wax will be broken.—S.

ANOTHER.—I find that the best way of copying small seals is by taking an impression in lead. This is done in the following manner: Take a piece of lead, as soft as possible, the size of the seal and about half an inch thick (I use flattened bullets); smooth and polish one side, and place it on the seal, which must rest on something solid, as a flagstone. Strike the lead a sharp blow well directed, and the result will be a beautiful impression. If the blow is struck evenly, not the slightest injury will accrue to the seal-—J. ASHTON.

—S. I, v. xi, p. 113.

TYPOGRAPHICAL GAZETTEER.

[PART IV.]—*continued from page* 50.

In the following brief list the names of places, with dates unintentionally omitted in the extract from Dr. Cotton's work, are printed here in Roman type, the corrections made to his list are printed in *Italics*. The date and "C" in parenthesis at the end denoting the earliest date known to Dr. Cotton; and such additions as I have been able to make are printed in SMALL CAPITALS, on the plan adopted in PART IV.

Andover (*Hants*). For 1834 in Cotton *read* 1831 (appendix).
Ashbourn (*Derb.*). 1828.

Auchinlech House (*Ayr*). 1815. *p. press.*

Barnstaple (*Devon*). *Pastoral Hints*, &c., by H. W. Gardiner, 1822, was printed here by J. Avery [1830, C.]

Beccles (*Suf.*). *Journal of a Voyage to the South Seas*, &c. &c. by Capt. J. May, written by R. Jarman, was published here in 1838. A single sheet, by R. B. Jarman, was printed here in 1834 (?). 4to. [1853, C.]

Bodedeyrn (*Isle of Ang.*). 1734.

Brecon (*Breck.*). *An Epistle to the Inhabitants of Gillingham*, by John Cave, *Glover*, was printed here by E. Evans, 1781. [1805, C.]

Bristol.—Dr. Cotton gives 1642 as the earliest date known to him. Mr. George, bookseller, of Bristol, has called my attention to the following, in Seyer's *Memoirs of Bristol*, 1823 (Vol. II, p. 228): "In 1546 a press for printing was set up in the castle, which is used dayly to the honour of God." From which last work, it may be concluded, that the printing religious tracts in favour of the Reformation was at first the printer's chief employment.

Brighton (*Suss.*). *A Description of Brighthelmstone*, 12mo; printed here in 1794. [1812, C.—appendix.]

Canford Manor (*Dor.*). Lyrics, by A. Tennyson: *The Window; or, The Loves of the Wrens*, pp. 16, bears this imprint, and is dated 1867. Since published (with music by A. Sullivan). Strahan, 1870.

Carmarthen (*Carm.*) *Welsh Grammar*, by W. Gambold, was printed here by Nicholas Thomas in 1724. [1727, C.]

Chudleigh (*Devon*). *An Arrangement of the Genealogies of the Old Testament and Apochrypha*, by the Rev. Gilbert Burrington, was printed here, by J. E. Searle, in 2 vols. 4to, in 1836. [1851, C.]

Devizes (*Wilts*). Dr. Cotton says printing was carried on here in 1775. *The Way to the Temple of True Honor, and Fame*, by W. Cooke, 4 vols., 12mo, 1773, was printed here.

Dublin. Besides the imprints Dublinum or Eblina and the Irish Atha Cleath, as given in Cotton [1831, p. 83], another old Irish form, viz., Mbeulatheliath, will be found on the title of a hymn to St. Patrick, edited by R. Plunket, and printed in Dublin, 1791. Books with the false imprints, Barataria, 1792, Isle of Mann, 1740-55, and Tripoli, 1799, have been printed in the Irish metropolis.

Fareham (*Hants*). G. Sutton printed here, in 1853, *The Fareham Lifeboat, invented and patented by the* Rev. E. L. Berthon.

Gateshead (*Dur.*). A sermon, entitled *Publick Sorrow*, by Ellis Weycoe, was printed here, in 1657, by Stephen Bulkley. Dr. Cotton mentions a book bearing that imprint, and dated 1660, as being in the Bodleian Library.

Gateside (*Ren.*). Israel, Ben., converted Jew. *Printed at Gateside*, 1653. [1654, C.]

Haddington (*Had.*). *Religious Courtship*, &c., 12mo, 1805, bears this imprint.

Kidderminster. Baxter's *Five Disputations of Church-Government and Worship*, was printed in *London*, by R. W., for *Nevil Simmons*, bookseller, *Kederminster*, and are to be sold by him there. 1659. Cotton mentions this bookseller, but refers to no work.

Knaresborough (*York.*). *Angler's Guide to the Rivers of Yorkshire*, was *published* here in 1755. Dr. Cotton mentions a book *printed* here in 1769.

Lee Priory (*Kent*). p. press. 1813.

Leith (*Mid-Loth.*). At p. 58 add, "a pamphlet printed here in 1652 is in the Bodleian Library." [C, 2nd edit., p. 141.]

Liverpool.—Dr. Cotton mentions a newspaper published here in 1713, but the earliest *book* he has heard of as printed here was in 1724. *N. & Q.* (May 20, 1870) mentions a book printed here in 1710.

Llanelly (*Breck*). *Tales of the Cymry*, by J. Motley, 8vo, 1848, was printed here by John Thomas, printer, Water Street.

Lowestoft (*Suff.*) *The Lord's Prayer*, illustrated by J. Clark, 8vo, 1831. [1859, C.]

Pattingham (*Staff.*). 1753.

Redcar (*York.*). *An Allegory*, by S. Coulson. 12mo. Printed here in 1832.

Saxmundham (*Suff.*). A printer here, named Bughtly, in 1849.

Shoreham (*Suss.*). Dr. Cotton mentions a poem, by E. Perronett, printed here at a private press, but gives no date. The date is 1760.

Stirling (*Stir.*). At p. 61, for 1826 *read* "1571" when the art was first introduced. [C., 2nd edit., p. 271.]

Swansea (*Glam.*). T. Goodere printed here, in 1784, an 8vo pamphlet, entitled *Articles and Rules . . . of the Union Club*. Robert Goodere succeeded him, but appears not to have carried on business long, for we find that hand-bills of athletic sports in Swansea were printed in Hereford in 1796, and the preliminary announcement of the *The Cambrian* newspaper, started by Jenkins, at Swansea, in 1804, and still published there, was printed at Gloucester, and the compositors employed on the paper came from Worcester. [1802, C.]

Tain (*Ross*). 1825.

Thetford (*Nor.*). *Proof of the Authenticity of the Will of M. A. Faber*, was privately printed here in 1821.

Turnham Green (*Mid.*). 1849.

Ulverstone (*Lanc.*). *The Principal Part of the Old Testament*, &c., for schools, by Rev. W. Ashburner, was printed here in 1798. Cotton mentions a work printed at this place by Geo. Ashburner, in 1805.

Wolverhampton (*Staff.*) Elwall's (E.) *True Testimony for God and for His Sacred Law*, was printed here in 1724. [1755, C.]

Booksellers' Directory.

[Part V.]—*continued from page* 65.

LONDON.

* Aylott & Son, 97, St. Paul's-road, Islington.
* Dickinson & Higham, 73 (late 92), Farringdon-street; and 59, Old Bailey.
* Hamilton, W. A., *removed* to Bayswater.
Lilly, Joseph (*deceased*).
* Maggs, U., 155, Church-street, Paddington, W.
* Smith, for F.A. *read* A. R., 36, Soho-square, W.

BIRMINGHAM.

* Edmunds (*late* Sackett & Edmunds).

CAMBRIDGE.

For Macmillen & Co. *read* Macmillan & Co.

NORTHAMPTON.

For Abel & Sons *read* Alice & Sons, Parade.
Dorman, M., Drapery.
Harris, R., Bridge-street.

OXFORD.

Rivingtons, Messrs., High-street.
* Shrimpton, George, Turl-street.
* Shrimpton & Son, Broad-street.
* Slatter & Rose, High-street.
* Thornton, Joseph, Broad-street.
* Thornton, —, Jun., High-street.
Vincent, Joseph, High-street.
* Wheeler & Day, High-street.

Dictionary of Terms.

[Part VI.]—*continued from page* 116.

BLOTTING PAPER (*pap.*).—*Fr.*, papier brouillard; *Ger.*, löschpapier; *Ital.*, carta sciuga and carta-sugante; *Lat.*, charta bibula. A kind of paper, as its name implies, used for absorbing blots or freshly written ink. It seems to have been in use about the middle of the 17th century.—*Notes and Queries*, s. III, v. iv, p. 497.

CALF (*bind.*).—*Fr.*, veau; *Ger.*, leder, franzband. Books bound in calf-skin variously prepared (rough or plained), as grained, marbled, mottled, panelled, scored, sprinkled, stained, tree-marbled, in the various styles—plain, gilt, half extra, extra, super extra. Calf is mostly used for binding law books, generally in its undressed state, being durable and inexpensive; it is sometimes passed off for morocco or russia, but this *sham* ought not to be patronized.

CLOTH (*bind.*).—*Fr.*, toile, percaline Anglaise; *Ger.*, leinwand-band. The introduction of cloth for binding has been previously noticed; it is the article most generally used for the purpose at the present day; its advantages are cheapness, and durability (if good), and its applicability for receiving ornamentation. The styles are varied, such as plain, printed, stamped, gilt, embossed, &c.

FOOLSCAP PAPER (the usual size 17 inches by 13½).—*Fr.*, paper écolier; *Ger.*, schreibpapier. *Notes & Queries* (s. II, v. i, p. 251). It is stated that when Charles I found his revenues short he granted certain privileges, amounting to monopolies, and among these was the manufacture of paper, the exclusive right of which was sold to certain parties. At this time all English paper bore in water-marks the royal

arms. The Parliament under Cromwell ordered that the royal arms be removed from the paper, and the fool's cap and bell to be substituted. This statement requires authentication.—See the *Archæologia*, xii, 117, and *Chambers's Book of Days*, i, 533.

LEONINE VERSES.—Verses in which the middle and end of each line rhyme together. In the '*Encpclopædia Metropolitana*' there are ten different kinds of Leonine Verses enumerated; the name is said to have been derived, either from a monk of the twelfth century, or from one of the Popes of the name of Leo.—Wheatley, *Of Anagrams*, p. 15.

MOROCCO (*bind.*).—*Fr.*, maroquiner; *Ger.*, marokiniren. A goat's skin, peculiarly dressed, so called from the first having been introduced into Europe from Morocco, but the best now bearing the name are now manufactured at home. It is the most durable, as well as the most ornamental, of the leathers used for bookbinding; the styles are the same as mentioned under CALF.

ROAN (*bind.*).—Sheep-skin embossed, principally used for cheap bibles and prayer-books.

RUSSIA (*bind.*).—*Fr.*, cuir de russe; *Ger.*, zuchten. A soft kind of leather of a tawny colour, and emitting a peculiar odour. It is said to be made from the hides of cattle under three years old, curried with the empyreumatic oil of birch bark; but the process of its preparation is little known, and not successfully practised out of Russia itself.—Wright, F., *Univ. Pronouncing Dictionary*.—The most expensive and useless leather used in bookbinding. Its property for resisting the book-worm is now not admitted; it dries sooner than any other leather, and soon gives at the joints.

SHEEP (*bind*).—*Fr.*, basane, bas.; *Ger.*, zubereitete schafleder.—*See* Dictionary, BAZIL.

SILK (*bind.*).—*Fr.*, soie; *Ger.*, seide. A fancy binding of silk in any colour or quality—plain, embossed, watered—used generally for gift books; apt to soil, in which state it looks very bad. Silk (generally watered) is sometimes used for linings to costly bound books.

TRACTS.—Small publications generally of a religious or serious kind; the earliest ones (*tractatus*) being used in theological controversy. By bibliographers the term is used in nearly the same sense as pamphlet, but by the public the word is generally identified with some serious publication. Tracts seldom exceed a single sheet, but pamphlets are larger, *q. v.*

TYPI FIXI (*print.*).—The term formerly given to the letters used in block books.—*Rees' Cyclopædia, Art.* PRINTING.

TYPI MOBILES (*print.*).—The name formerly given to moveable types to distinguish them from those in block books. —*Ib.*

VELVET (*bind.*).—Principally used in binding for bibles and prayer-books, costly manuscript books, albums, &c.

VELLUM (*bind.*).—Principally used by stationers for account books.

WRAPPER (*bind.*).—*Fr.*, couverture; *Ger.*, umschlag. The paper cover of a book or pamphlet; more used on the Continent for thick books than in this country: its only advantage is that it enables the purchaser to have the work bound to his own taste.

NOTICE.

Mr. Green, formerly of the firm of Molini and Green, 27, King William Street, Strand, has, since the printing of Part IV., entered into partnership with Mr. F. S. Ellis, of 33, New Street, Covent Garden.

PART. IX.–INDEX.

"So essential did I consider an Index to be to every book, that I proposed to bring a Bill into Parliament to deprive an author who publishes a book without an Index of the privilege of copyright, and moreover to subject him to a pecuniary penalty."—Campell's *Lives of the Chief Justices of England*, vol iii. preface, p. vii.

PART IX.—INDEX.

A

ABBREVIATIONS (Bib. and Lit. of), Chassant, 7. Namur, 15. Walther 21. Wright, 21. And contractions, note on, 140

Aberdeen *Almanac*, the first published in Scotland, 39. *Breviary*, where printed, 33. *Journal*, 41. Printing introduced into, 37

Absorbent paper, to write on, 197, 198

Ackermann (R.), introduced lithographic printing into England, 42.

Ackermann's liquor for prints, 49

Admiration (note of), first use of, 196

AGRICULTURE (Bib. and Lit. of), *Bibliographie Agronomique*, 5. Donaldson, 9. Lastri, 13

ALCHEMY (Bib. and Lit. of), Magnet, 14

Aldine, first book with anchor device, 32

Aldus, printed at Venice, 32. Horace, 32; Virgil, *ib.* First used Italic type, 167. Fac-simile page from his *Virgil*, Plate VI, 174

Alexandria Library, notice of, 124

Algebra, first knowledge of in England, 196

ALMANACS, *Edinburgh True*, 39. *Essay on Early English*, 189. First in England, in present shape, 39. First in Ireland, 35. First in Scotland, 39. *Nautical*, 42. *Poor Robin's*, 38. Really useful, the first, 42. Tax on, abolished, 42

AMERICA (Bib. and Lit. of), Allen, 3. Allibone, *ib.* Appleton, *ib.* Poole, 17. Printing, *ib.* Rhees, 18. Rich, *ib.* Roorbach, 19, 192. Ternaux-Compans, 20. Trübner, 20. Walker, *ib.* *American Catalogues*, 22. *Bib. Americana*, *ib.* *American Books* (J. R. Smith), *ib.* Sabin, 192. First printed document relative to, 32. When first so called, 167. Book in which so called, 33. Book printed in (Mexico) described, 167. Fac-simile from *Dotrina breve*, Plate VIII, 176. N. America, 37. New England, 37. Bible in, 38. Franklin returned to, 40. Harvard College destroyed, 41. Music printed in, 40. Newspaper in, 40. Paper mill in, 40

ANAGRAMS (Bib. and Lit. of), Wheatley, 194

ANGLING (Bib. and Lit. of), Blakey, 5; Westwood, 21; Kreysig, 189

Annual Register, No. 1 published, 41

ANONYMOUS WRITERS (Bib. and Lit. of), Baillet, 4; Barbier, *ib*; O. Hamst, 189; Melzi, 14; Quérard, 17

Antidotarium Generale, *see* Pharmacopœia, 196

Appendix, first book in England with, 38

Arabs, paper-making by the, 123

Arber (E.) his reprints noticed, 34, 38

Arithmetic, first printed book on, 32. First original English writer on, 196

Arms (Book of), the most ancient, 31

ART (Bib. and Lit. of), *Univ. Cat. of*, 20. Wornum, 21. Dublin (*Gen. Cat.*), 23. *Index to Current Literature of*, 24

ASTRONOMY (Bib. and Lit of), Lalande 13

Auctioneer (Book), first in England, 39. In Scotland, 39

Auctions (Book-sales), *see* Catalogues

Authors, *see* Anonymous Writers, — and Publishers, Hints to, 127, 159 *Dictionary of Living*, 8

B

Babylonian tiles, 119

Bacon (Lord), *Novum Organon*, 1st edition, 37

Baskerville, *Virgilius*, 1st issue, 41

BELGIUM (Bib. and Lit. of), Foppens, 10; Namur, 15; Oettinger, 16

BIBLE (Bib. and Lit. of), *The Bible of every Land*, 5; Cotton, 7; Horne, 12; O'Callaghan, 16; Taylor, 19; Townley, 20; Wilson, 21

BIBLE, *Beza's*, the first in Roman type, 38. Of 1538-9, number printed, 123. First printed in North America (in the Mohican dialect), 38. "The great," first by authority in England, 34. Present English translation, 36. First English printed in Ireland, 40. First in Greek, printed portion, 31. First in Hebrew, 31. First with a date, Latin, 28. Mazarine, first complete printed book, 28. First in Manx language, 197. First in the Mohican dialect, 38. *New Testament*, Tyndale's first translation, 33. Coburger's, 166. Chinese, first in, 197. Henry VIII, 123. First by subscription, 30, 38. Stereotyped, 40

Bibliographers, Society of, proposed, 162

Bibliography, classification of works on, 139

BIBLIOGRAPHY, Annales Typographici, *Maittaire*, 14; *Panzer*, 16. Biblical Bibliography, *Horne*, 12. Bibliografia dei Romanzi e Poemi cavallereschi Italiani, *Melzi*, 14. Bibliografia della Toscana, *Moreni* 15. Bibliografia sulla Storia d'Italia, *Reumont*, 18. Bibliographer's Manual, *Lowndes*, 13. Bibliographia Historica Portugueza, *Figaniere*, 10. Bibliographical Account of Early English Literature, *Collier*, 7. Bibliographical Decameron, *Dibdin*, 8. Bibliographical Dictionary, *Ebert*, 9. Bibliographical Guide to American Literature, *Trübner*, 20. Bibliographie Académique Belgæ, *Namur*, 16. Bibliographie Agronomique, 5. Bibliographie Astronomique, *Lalande*, 13. Bibliographie Biographique. *Oettinger*, 16. Bibliographie de la France, *Girault*, 11. Bibliographie de la Musique, *Fetis*, 10. Bibliographie Douaisienne, *Duthillœul*, 7. Bibliographie du Maine, *Desportes*, 8. Bibliographie paléogr.-diplom.-bibliologique, *Namur*, 15. Bibliographisches Lexikon, *Ebert*, 9. Bibliographisches Lexicon der Litt. de Griechen. *Hoffmann*, 12. Bibliography of Zoology, *Swainson*, 19. Biblioteca Oriental y Occidental, &c., *Leon Pinelo*, 13. Bibliotheca Americana, *Roorbach*, 19. Bibliotheca Bibliographica, *Petzholdt*, 17. Bibliotheca Britannica, *Watt*, 21. Bibliotheca Entomologica, *Hagen*, 11. Bibliotheca Geographica, *Engelmann*, 10. Bibliotheca Heraldica, *Moule*, 15. Bibliotheca Hispana, *Antonio*, 3. Bibliotheca Historico-Naturalis, *Engelmann*, 10. Bibliotheca Madrigaliana, *Rimbault*, 18. Bibliotheca Scriptorum Classicorum, *Engelmann*, 10. Bibliothèque Américaine, *Ternaux*, 20. Bibliothèque Asiatique et Africaine, *Ternaux*, 20. Cyclopædia Bibliographica, *Darling*, 7. Dictionnaire des Ouvrages Anonymes et Pseuddonymes, *Barbier*, 4. Ecrivains Pseudonymes, *Quérard*, 17. Editions of the Classics, *Dibdin*, 8. English, Scotch, and Irish Historical Libraries, *Nicolson*, 16. English Topography, *Upcott*, 20. Jugemens des Savans, *Baillet*, 4. Legal Bibliography, *Bridgeman*, 6. *Marvin*, 14. Librarian's Manual, *Guild*, 11. Library Manual, *Appleton*, 13. Literatur der Mathematik, *Ersch*, 10. Literature of Political Economy, *Maculloch*, 14. Manuel du Bibliothécaire, *Namur*, 15. Manual du Libraire, *Brunet*, 5. Ouvrages Anonymes et Pseudonymes, *Barbier*, 4. Répertoire de Bibliographies spéciales, *Peignot*, 16. Repertorium Bibliographicum, *Hain*, 12. Supercheries Littéraires dévoilées, *Quérard*, 17. Testi di Lingua, *Gamba*, 11.

All the foregoing are on the shelves of the Reading Room of the British Museum.—*See* also under the names of COUNTIES, ELEMENTARY, GENERAL, and SPECIAL BIBLIOGRAPHIES.

Bibliographie speciales, Peignot, 16.

Dictionnaire Critique, *ib.*

Bibliotheca Bibliothecarum Manuscriptorum, Montfaucon, 15.

Blank-verse, first book in English, 35

Block-book, definition of, 164. Earliest xylographic production in shape of, 27; the last, 33—*see Planetenbuch*

Bodleian Library, first stone laid, 36. First catalogue of, 30—*see* Catalogues. Oxford.

Book, first with a date, 28. In England with date, 30. First printed on both sides, 28. With pages numbered, 29. Earliest, in square form, 122. First with folding views, 31. First with printer's name, 28. First, printer and publisher's name, and date on title, 30. Printed at joint expense of bookseller and printer, 31—sizes, quarto 28, octavo 32, twenty-fourmo 30. First, by machinery, 42. Meaning of the word in various languages, 191.—*See* Copper-plate Engraving, Printing, Typography, Wood-Engraving, and under different Counties for notices of introductions into; first editions, rare books, &c. &c.

Bookbinding (Bib. and Lit. of). Bonnardot, 5, *Art. of*, *ib.*; Dibdin, 6; Day, 7; Dudin, 9; Franks, 11; Greve, *ib.*; Hannett, 12; Huber, 13; Libri, *ib.*; Walker, 20

Bookbinding, characteristics of a well-bound book, 147. Cutting machines first introduced, 126; English equal to any, 126. First book with binder's name, 195. Hand-labour in, superseded, 125. Hints on, 129. Historical subjects used for stamped covers, 33. Notes on old bookbindings, 128. Patent, 135. Precious stones used to ornament, 123. Rapidity of modern bookbinding, 126. Rolling machines first introduced, 126. Sawn backs first used by bookbinders, 41. Vellum binding first stamped, 33

Bookburning, injunction relative to, 34

Bookkeeping (Bib. and Lit. of), Foster, 10

Bookmarkers, to make, 131

Book of Common Prayer revised, 38; —in Irish, 36; in Welsh, 38

Book-postage reduced, 197.

Books, average number of, between 1700 & 1756, 41. Fifteenth century, number of in existence, 158. Notes on, 128. Number of, printed by Sweinheim and Pannartz, 158. Publishing, plans for, 159. Scarcity of, in middle ages, 122. Sizes of, 138, 146. Superseded rolls, 121

Booksellers' Directory, Part V, 65—88

Book-worms, to kill and prevent, 46. devastations by, 131. Description of, 132

Botany (Bib. and Lit. of), Linnæus, 13; Pritzel, 17; Seguierio, 19

British Museum, established, 41. Number of books in, 125.—*See* Catalogues.

Broadside, first English, by Caxton, described, 166. Fac-simile of, Pl. IV, 172

Burton (R.) *Anatomy of Melancholy*, 1st edition, 37

C

Calendar, the earliest, 29

Cambridge, first book printed at, 33

Camden (W.) died, 37. *Britannia*, 1st translation of, 35

Campbell (Lord), on indexes, 208

Canterbury Tales, *see* Chaucer

Catalogues—

First book catalogue, in England, 35. First bk.c., in Ireland, 37. *Bib. Chethamensis*, 18. Rich, 18. Roorbach, xix, 192. *Universal Catal.* (Art. Books), 20. *Royal and Noble Authors*, 20. Watt, 21. Wornum, 28. Wrangham, 21. *American Cat.*, 22. *Bib. Americana*, 22. American books (*J.* R. Smith), 22. *Bib. Smithiana*, 22. Birmingham Free Library, 23. Cambridge University Libr., 23. Book Rarities (Camb.), 23. Clavell, 23. *Dict. Bibliographique*, 23. *Dublin* (Trin. Coll.) *Catalogus*, 23. *Dublin General Catalogue*, 23. Advocate's Library, 24. Signet Library, 24. *Bib. Harleianiæ*, 24. Holmes, 24. *Index to Current Literature*, 24. Liverpool Free Library, 24. *Bib.* Heberiana, 187. *Bib. Monensis*, 187. Brunet, 188 Eyton, 188. Watson (*Pageantry*), 190. British Museum; *Lib. Impressorum*, 24; printed books in, 189; *Bib. Grenvilliana*, *ib.*; books of reference in, 190; London Catalogue, 190. *Index to British Catalogue*, 190. *English Catalogue* (by S. Low), 190. *Cat. of Periodicals*, 190. *The Bookseller*, 190. *The Publisher's Circular*, 190. *London Institution* (*Cat. of*), 190. *Periodicals* (*Index of Foreign Scientific*), 191. *Popery* (*Tracts for and*

against, *Cat. of*), 191. *Manchester Free Library* (*Cat. of*), 191. Bodleian Library: *Cat. Lib. Impress.*, 191; *Gough. Coll.*, 191; *Malone Coll.*, 191; *Douce Coll.*, 191. Parr, *Bib. Parrianna*, 192. Roorbach, *Bib. Americana*, 192; Sabin, *Bib. Americana*, 192
Catalogues (Auction-Sale.) Book-auction Catalogues (1774—1828), *see* List, 192. Sotheby and Son (1799—1831), 193. R. H. Evans (1812—1831), 193. Libri Collection, 193
Catchwords, first used, 24
Cathedral Libraries, Botfield, 6
Caxton, date of book rectified, 27. Died, 32. First book printed abroad by, 29. First book printed in England by, *ib.* *Recuyell of the History of Troye*, *ib.* *Canterbury Tales*, 166. Fac-simile of page of, Plate V, 173. Press of Westminster, 30. References to, 194, 195. Advertisements described, 166. Fac-simile of Plate IV, 172. His device, *ib.*
Cervantes born, 37; died, *ib.*
Chaucer, *Canterbury Tales*, first edition described, 166. Fac-simile of page from, Plate IV, 173
Chemistry (Bib. and Lit. of), Watts, 21
Chess (Bib. and Lit. of), *Bib. Scaccariana*, 5. First practical work on, 32. Caxton's *Game and Playe of Chess*, *ib.*
China, Printing discovered in, 27. Paper first made in, xxvii, 123. Type moveable, first used in, 37. Printing by Europeans in, 34. First Bible printed in Chinese, 197
Chronology, Part II, 25—42. *Appendix*, 194—197
Clarendon press, acknowledgment to Delegates of, xi, *see* Oxford
Coburger (A.), Catalogue of books described, 165. Fac-simile of portion of, Plate III, 171. Family of, 165
Codex, meaning of word, 121
Colon first used, 196
Colours, to prevent from sinking into or spreading on maps or paper, 49.
Comedy, first English printed, 34
Comic Literature (Bib. and Lit. of). Floegel, 10
Contractions and abbreviations, 140 189
Cookery, first book on, 30
Copernican System, first adopted in England, 196
Copper-plate Engraving, first book with initial letters, 195. First illustrated book with date, 30. First book in England with, 33, 34. A book wrongly supposed to be with, 35
Copying ink, to make, 198
Copyright, law of, 188. First law of, 40
Cosmographia Rudimenta of Hylacomylus, first book in which the name America is proposed for the New World, described, 167. Fac-simile of page from, Plate VII, 175
Cotton (Dr. H), notice of his *Typographical Gazetteer*, xi, extracts from, 26, 52, 165
County history, the first English, 35
Covers of this book, fac-similes of mediæval bookbinding, xiii.—*See* Bookbinding
Cromberger (J.), first printer in Mexico. His first work described, 168. Fac-simile of title-page of of *Plate* VIII, 176
Cryptography, or cyphers, on decyphering, 177
Cursive characters, first book in, 34
Cyphers (printers' marks), when first used, 29

D.

De Thou (A.), died, 37
Diagrams, first book illustrated with, 31
Dictionary of Terms, Part VI, 89—116. *Appendix*, 204, 206
Digital notation, 32
Dotrina breve, an early Mexican book described, 167, 196. Fac-simile of title-page, Plate VIII. 176. *See* Cromberger
Drama (Bib. and Lit. of), Baker, 4. Halliwell, 12; English Dramatic Poets, 10; Delandine, 188; Hazlitt, 189
Drawings, varnish for, 49
Dublin, money subscribed to purchase a library for Trinity College, 36. Dr. Sterne's bequest to Trin. Coll. for a printing office at.—*See* Catalogues

E

East Indies, first book printed in, 34
Edinburgh, printing established in, 33. First book printed in, 34. *Review of books in Great Britain*, published at, 39. Newspaper, 38. *Edinburgh TrueAlmanack*, 39
Egyptian monuments, &c., 119
El Conde de Lucanor, first edition, 196
Encyclopœdia, the, first edition, 33
England (Bib. & Lit. of), Bale, 4; Beloe, 5; Bouterwek, 6; Botfield, *ib.*; Brydges, *ib.*; Clarke, 7; Collier, *ib.*; Darling, *ib.*; Davies, 7; Dibdin, 8; English Dramatic Poets, 10; Goodhugh, 11; Haig, 11; Horne, 12; Lowndes, 13; Macray, 14; Maitland, 14; Martin, 14; Nicholson, 16; Oldys, 16; O'Reilly, 16; Pettigrew, 17; Reid, 18; Rimbault, 18; Ritson, 18; Savage, 19; Stace, 19; Upcott, 20; Walpole, 20; Ware, 21; Watt, 21; Wilson, 21; Clavell, 23; Axon, 187; Corser, 188.—*See* Catalogues. First book printed in, 29. In St. Alban's Abbey, 30. With a date, 30. With woodcuts, 30. County history, 35, With poetry, 195. First book printed at Oxford, 30; Cambridge, 33; Eton, 36. First English tragedy, 34—comedy, *ib.* Scientific Periodical in, 38. in form of Epistles, 36; with an Appendix, 38; by subscription, 38; review of books, 39. First book catalogue in, 39; in blank verse, 35; on shorthand, 35; privately printed in, 35. First paper in, 32. White paper made in, 39. Present translation of the Bible published, 36
Ephemeris, earliest known, 29
Exhibition Catalogue (1851), rapidity of Binding of, 123.
Exposicio S. Hieronymi, first Oxford book described, 104. Wrongly dated, 30. Fac-simile of page of, *Plate* II, 170

F.

Fac-similes in thisvolume described, 163. Eight plates of, 169—176
Fifteenth Century Books (Bib. and Lit.), Audifreddi, 4; Dibdin, 8
France, (Bib. and Lit. of), Brunet, 6, 188; Desportes, 8; Dibdin, 8; Duthillœul, 9; Fournier, 11; Girault, 11; Hérissant, 12; Le Prince, 13; Montfaucon, 15; Piegnot, 16; Quérard, 17; Richarderie, 18; Van Praet (vellum books), 20; Ventouillac, 20; Delandine, 188. First book printed in, 29. The first book printed in French, 29. First book printed on White Silk in Europe, 36. Flock or Velvet Paper Hangings patented, in, 37
Franking Letters by Members of Parliament, 38
Franklin (Benj.), born 1706, died 1790, 42, 197. In London, as a printer, 40. Returned to America, 40
Freemasonry (Bib. and Lit, of), Books for and against, 24
Future State, books relating to, Abbot (E.)

G.

Gentleman's Magazine, No. 1 published, 40
Geography (Bib. and Lit.), Engelmann, 10; Tobler, 194
Geometry, first writer on, in England, 196
'God Save the King' first performed, 36
Grease stains, to remove from paper, 45, 198
Greek characters, first book printed in, 30. Classic, the first printed, 30
Greek and Latin Classics (Bib. and Lit.), Dibdin, 8; Engelmann, 10; Hoffmann, 12; Moss, 15

H.

Hair pencils invented, 194
Harvard College (United States) destroyed by fire, 41
Hebrew (Bib. and Lit.), Rossi, 15 Fürst, 118
Heraldry (Bib. and Lit.), Moule, 15.
Hylacomylus gives the name of America to the New World, 167. Fac-simile of page of his work, Plate VII, 175

I.

INDEX—Part IX, 207.
—Required in every book, 127, 134
Ink, copying, 48. Copying, to make, 198. To keep from freezing, 48. Square of, introduced, 194. Stains, to remove, 45, 48. To take out, 199
Interrogation, note of. first used, 28
INTRODUCTION, ix—xiv
Inverted commas, 158
Ireland, first printing in, 34. First almanac printed in, 35. First English Bible printed in, 40. Irish newspapers first stamped, 42. First book catalogues published in, 37. Trinity College, Dublin, printing office erected, 41. Trinity College, Dublin, English Army subscribe for a library, 36.
Irish, *Book of Common Prayer* translated into, 36
Iron stains, to remove, 45
Italy, the first book in Italic types, 32
Italy, first book printed in with a date, 195. First book printed at Milan, 28. In Rome, *ib.* In Venice. *ib.* First Encyclopædia was published in, 33
Ivory, carved, used for covers

J.

Jews expert in preparing skins for rolls, 120
Johnson (Dr.), English dictionary, first edition, 41

L

Latin classics, the, first dated, 28
LAW (Bib. and Lit.), Bridgman, 6; De Fontaine, 8; Marvin, 14
Laws, restrictive, against the Press expired, 39
Leonine Verses, 205
L'Estrange (Sir R.) first surveyor of Imprimery and Printing Presses, 38
Liber, meaning of, 121
Libraries, arrangement of, 188
Library, Alexandria, number of books in, 124. British Museum, number of books in, 125. Strasburg library destroyed, 197
Library (Bib. and Lit.), the first sold by auction, 39. Edwards, 9; Goodhugh, 11; Guild, 11; Macray, 14; Maitland, 14; Namur, 15; Rhees, 18; Constantin, 188
Library, Circulating, first in London, 41. First provincial, 42
Libraries' Act passed, 42. Act of Parliament, claiming copies of books for certain libraries, 30
Libri quadrati, 122
Licensing Books, Bill for, rejected, 34. Injunction relative to, origin of system, *ib.* Surveyor appointed, 38
Linen, records kept on, 120
Literary rarities, Fac-similes of, described, 163
Lithography invented in Germany, 42. Introduced into England, 42
Lithenthalii, Hist. Lit., quoted, xiv
Locke (J.), 49
London Directory first published, 39,
LONDON, Books lost in Great Fire of, 38. Printing, the first in, 31. First City directory, 39. Franklin (B.) worked in, as a printer, 40. First Circulating Library in, 41. *Illustrated News* coloured prints begin, 42

M.

Macao, China, first book printed in, by Europeans, 35
Machinery used in bookbinding, 125
Manx language, first book printed in, 196. Bible first printed, 197
Maps, should be mounted, 130. Varnish for and drawings, 49
MATHEMATICS (Bib. and Lit. of), Ersch, 10; Murhard, 15
Maximilian (Emperor), his American library, 168
Mazarine Bible, 28
MEDICINE (Bib. and Lit. of), Atkinson, 3; Choulant, 7; Linden, 13; Mercklin, 14; Ersch, 10; Forbes, 188
Mendoza (A. de), first introduced printing into Mexico, 167
Mentz printers dispersed, 28
Mexico, printing here first in America, 167—*see* Cromberger's *Doctrina Breve*, Plate VIII, 176
Milan, first book printed at, 28
Milton (John), died, 39. Speech for the liberty of unlicensed printing, 38, 196

MISCELLANEOUS, Part VII, 118—184
Monks, were bookbinders, illuminators, and transcribers, 123
MUSIC (Bib. and Lit. of), Blaze, 5; Fétis, 10; Rimbault, 18
Music, first books of, in America, 40
Music printing first introduced into England, 32

N.

Napier (Lord), Logarithms, first edition, 141
National Anthem first performed, 36
NATURAL HISTORY (Bib. and Lit. of), Engelmann, 10; Hagen, 11; Herissant, 12; Maton, 14; Swainson, 19
Nautical Almanac first published, 42
Newspaper, first English, 37. First English daily. First provincial, 37. First in America, 40. First in Edinburgh, 38. First north of the Forth, 41. Restrictive laws against, expired, 39. Heavy stamp duty proposed, 39—imposed, 40—removed, *ib.*—increased, 196—reduced, 197. Irish papers first stamped, 42. *The Times* first printed by steam power, 42
NORTHERN LITERATURE (Bib. and Lit.), Nyerup, 16
Notation, digital, first work on, 32
Note of admiration first used, 196; origin of, 141
Note of interrogation, first used, 196
Notes & Queries acknowledgment to the editor, xiii
Novum Organon, first edition, 37
Numeration, remarks on Roman and Arabic, 151, 152

O.

Oil stains, to remove from paper, &c., xlv, 46
Old bindings, polish for, 47
ORIENTAL LITERATURE (Bib. and Lit. of Halloix, 12; Kistner, 13; Leon Pinello, 13
OXFORD, Clarendon Press opened, 40. Early book printed mis-dated, 30. First almanac published in the present shape at, 39. Type foundry at, 39. Library at—James I persuaded the Stationers' Company to give a copy of every book printed to, 36. James I appointed Sir Thomas Bodley, founder of the library, 36.—*See* catalogues.

P.

PAPER—
Absorbent, to write on, 197, 198. Ancient and modern, 148. Blotting, 204. Factory, first, 27. First made from linen rags, 27 First work on making, 27. Foolscap, size of, 204. From cotton, learned by the Arabs, 123. Hangings, flock or velvet, patented in France, 37. Mill, first in America at Elizabethtown, New Jersey, 40. Mill first set up in England, 32. Names of, 149. Names of, in French and German, 147. Qualities of, 148. Remarks on white and toned, 135. Sizes of, 148. To give consistency to bad, 47. To prevent color from spreading on, 49. To render fireproof, 48. To resist water, 48. When first made by Chinese, 27. White, first made in England, 39. Wove, first work printed on, 41
Papyrus, notice of, 120
Parchment, notice of invented, 121. Old, to preserve, 199. Writing restored, *ib.*
Parenthesis, when first used, 33
Paste, to make strong, 48
Perfume of books, 46
PERIODICALS—
First review of books published in England, 39—in Scotland, *ib.* North of the Firth of Forth, 41. First scientific, in England, 38. Foreign, Scientific Index to, 191
Perspective, first work on, 33
Pharmacopœia, first English, 169
Philosophical Transactions, 38
Planetenbuch, an early block book described 164, fac-simile of page from, Plate I, 169
Play, the first published with Engravings, 38
Poetry, English, first book containing, 195
Polish, for old bindings, 47
Popery, tracts for and against, catalogue of, 191
Postage cards introduced, 197
Posts, for letters, invented, 29
Press, last restrictive laws against, expired, 39

Primers, psalms, and almanacs, Stationers' Company's patent for, 36
Print, the earliest dated, 27
Printer's Marks (typographical), cxi, 143
Printer's Grammar, the first, published in English, 41
Printing books without License Bill, 34
PRINTING—
Discovered by the Chinese, 27. Lithographic printing in Germany, 42. Logographic printing patented in England, 42. Stanhope press perfected, 42. Stereotype first book, 40. History, art of, 42. Black letter superseded by Roman type, 38. In colours, first example, 28. Cursive characters, the first, 34. Embossed, for the blind, invented, 42. Letters, cast in metal, 28. Machine, first work printed by, 42. First use of steam power for, 42. First practical work on the mechanical art of, 39. Anastatic process of printing, patent enrolled, 42. By cementing the type at the bottom into a solid mass, 39. First complete printed book, 28 Catchwords, first used, 28. Signatures first used, 29, *ib.* Pages first numbered, 29. Cyphers first used, 29. Musical notes, first book with printed, 29. England, first book, printed in, 29. in Ireland, 34. Established at Edinburgh, 33. First book printed at, 33. Parenthesis, earliest use of, 30. First book with printer's name on title and date, 30. First book in England with a date, 30. 24mo, the first book in, 30. Italic type first used, 32. Hand presses improved, 37. First in tabular form, 35. Smith's *Printer's Grammar*, 41
Prints, Ackermann's, liquor for, 49. Coloured Prints of the *Illustrated News* begin, 42
Proof, on correcting, 142, 144
Proof marks used, explained, 143
Proof, corrected, 144
Publishers and authors, hints to, 127
Publishing Books, plans of, 159
Punctuation, remarks on, 158
Pye, meaning of, 166

Q.

Quotations, use and abuse of, 158

R.

Records (Robert), his writings and inventions, 196
Recorde, notes on, 159
Roll changed to book-shape, 121. Description of, 120. Chancery, 160
Rome, first book printed at, 28. Roman type, the first, 28. Roman type, the first in France, 195. Roman numeration explained, 150
Russia leather, scent of, 46
Rymer (T). died, 40

S.

Saint Albans, book of, 31
SCOTLAND, *see* Aberdeen—Almanack, Bibliography, Book, Newspaper, Printing, Stereotype
Sealed book, the 38
Seals, wax, to take impressions of 200
Shakespeare (Bib. and Lit.), Halliwell, xii, 188, 189. *Shakesperiana*, 19; Thimm, 20. Born, 36; first folio, 37
Silk, books printed on, 27; on white, in France, 39
Silver letter, meaning of, 36
Spaces between words, first use of, 195
SPAIN (Bib. and Lit.) Antonio, 3; Castro, 6; Mendez, 15
"*Spectator*," first number published, 40.
Sporting, the first books on, 31
Star Chamber abolished, 37
Stationers' Company, charter, 31
Stereotype printing first invented, 39. First book, 40. In Great Britain, 41
Stowe (John), died 1605, 36
Strasburg library destroyed, 197
Strawberry Hill, private press established, 41
Subscription, first book by, in England, 38
Sweden. First book printed in, 31
Sweinham and Pannartz, number of books printed by, 29
Swift (Dr. J.), 41
Swimming, first book on, 34. List of works on, *Thomas*, 194

Switzerland, first book printed in, 29

T.

Tablets, ancient, 122
Tatler, first number published, 40
Taylor John , quoted, ix, xiv
Telemachus first published, 39
THEOLOGY (Bib. and Lit.) Dowling, 9; Moroni 15
Thou (Jac. Aug. de) library sold, 37
Times newspaper, first double sheet, 197
Tinted and toned paper for books, 136
TOPOGRAPHY (Bib. and Lit.), Gough, 191; Upcott, 20
Tracts, meaning of word, 205
Tragedy, first English printed, 34. First published with engravings, 38
Travels, first book of, 31
TURKEY (Bib. and Lit.), Toderini, 20
Tyndale's first translation of the New Testament, 33
TYPOGRAPHY(Bib. and Lit.)Beadnell, 187; Cotton, 7; Dibdin, 8; Franke, 11; Hain, 12; Mattaire, 13; T. Mendez, 15; Panzer, 16; Rossi, 19
Moveable type invented, 27
Letters first cut in wood, 28
Letter first cast, 28
Roman type introduced, 28
Italic type first used, 32
Cursive characters invented, 34
Spaces between words, first use of, 195. Eight fac-similes of, 169—176
—*See* Book, printing, stereotype
TYPOGRAPHICAL GAZETTEER, Part IV, 51-63. *Appendix to*, 200—203. *Rarities* in this vol. described, 163.

U.

USEFUL RECEIPTS, Part III, 43—50. *Appendix to*, 197—200

V.

Varnish for drawings and maps, 49. For old bindings, 47
Vellum binding first stamped, 33. Used for tablets, 122
Venice, first printing at, 32. Last block book printed at, 33
Verse, blank, in English, first book, 35
Verses, Leonine, 205
Virgil in the Vatican Library, the the oldest work in 4to, 122. Printed by Baskerville, 41. Printed by Aldus, 33. First book in italic type, 32; described 167. Fac-simile page from, Plate VI, 174
VOYAGES AND TRAVELS (Bib. and Lit.) Richarderie, 18

W.

Walton (*Isaak*), Angler, first edition, 37
Walpole (*H.*), his private life, 41
Wax Seals, to take impressions of, 200. Stains to remove, 45. Records kept on, 120
Welsh, *the Book of ommon Prayer*, the first in Welsh, 38
White Paper for books, 135.
Wood blocks, to clean, 48
Woodcuts, the first book in England with, 30
Wood Engravings, the earliest, 27 St. Christopher, the earliest dated, 27. First book in England with, 30 *Beza's Bible*, one of the first books with, 38
Writing on stone, 119. Old, to make legible, 48. Cipher, or secret, 177.

X.

Xylographic books, meaning of, 116. The first, 27. The last, 33. A book described. Fac-simile page from, Plate I, 169

Y.

York Press, memos of, *See* Davies, 7

Z.

ZOOLOGY (Bib. and Lit.), *Agassiz*, 3. *Boehmer*, 5. *Engelmann*, 10

ADVERTISEMENTS.

INDEX TO ADVERTISEMENTS.

Name.	Business.	No.
Beet, T.	Bookseller	5
Berri, D. G.	Die Sinker and Medallist	23
Bookseller (The)	Periodical	7
Ellis, F. S.	Bookseller	28
George, William	Ditto	17
Harris, John A.	Facsimilist	19
Heath, Wm.	Bookseller	13
Hodge, W. H.	Printer	22
Leighton, Son & Hodge	Bookbinders	21
Miller, John	Bookseller	15
Molini, Frederick F.	Ditto	8
Notes and Queries	Periodical	27
Pickering, B. M.	Bookseller	3
Power, John	Handy-Book	29
Ditto	Specimens	26
Puttick & Simpson	Literary Auctioneers	16
Ratclyffe, D. & Co.	Seedsmen	25
Reeves & Turner	Booksellers	11
Salkeld, John	Ditto	14
Sotheran, H., & Co.	Ditto	1
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Stewart, C. J.	Ditto	4
Sugg, H.	Ditto	10
Trübner & Co.	Ditto	6
Waller, John	Ditto	2
Walden, Joseph	Transcriber	18
Westell, J.	Bookseller	12
Wilson, C. E.	Oriental Teacher	20
Wilson, J.	Bookseller	9

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Page 3. *For* Antonii *read* Antonio.

,, 4. The second note in small type after BARBIER should follow the preceding title BALÆI.

,, 27, line 20. *For Curio read Cunio.*

,, 52, last line. *For* 1869 *read* 1866.

,, 63. *Dele* last line of first column.

,, 136, line 7. *For* conventual *read* conventional.

,, ,, line 23. *For* rune *read* runs.

,, 182, line 11. *For X read x.*

,, ,, line 29. *For* left *read* right.

[These last two errors occur in the original article in *Notes & Queries*, and were not discovered until an attempt was made to decipher the cryptogram.]

,, 191, line 29. *For* typography *read* topography.

Z118
P68


18
70